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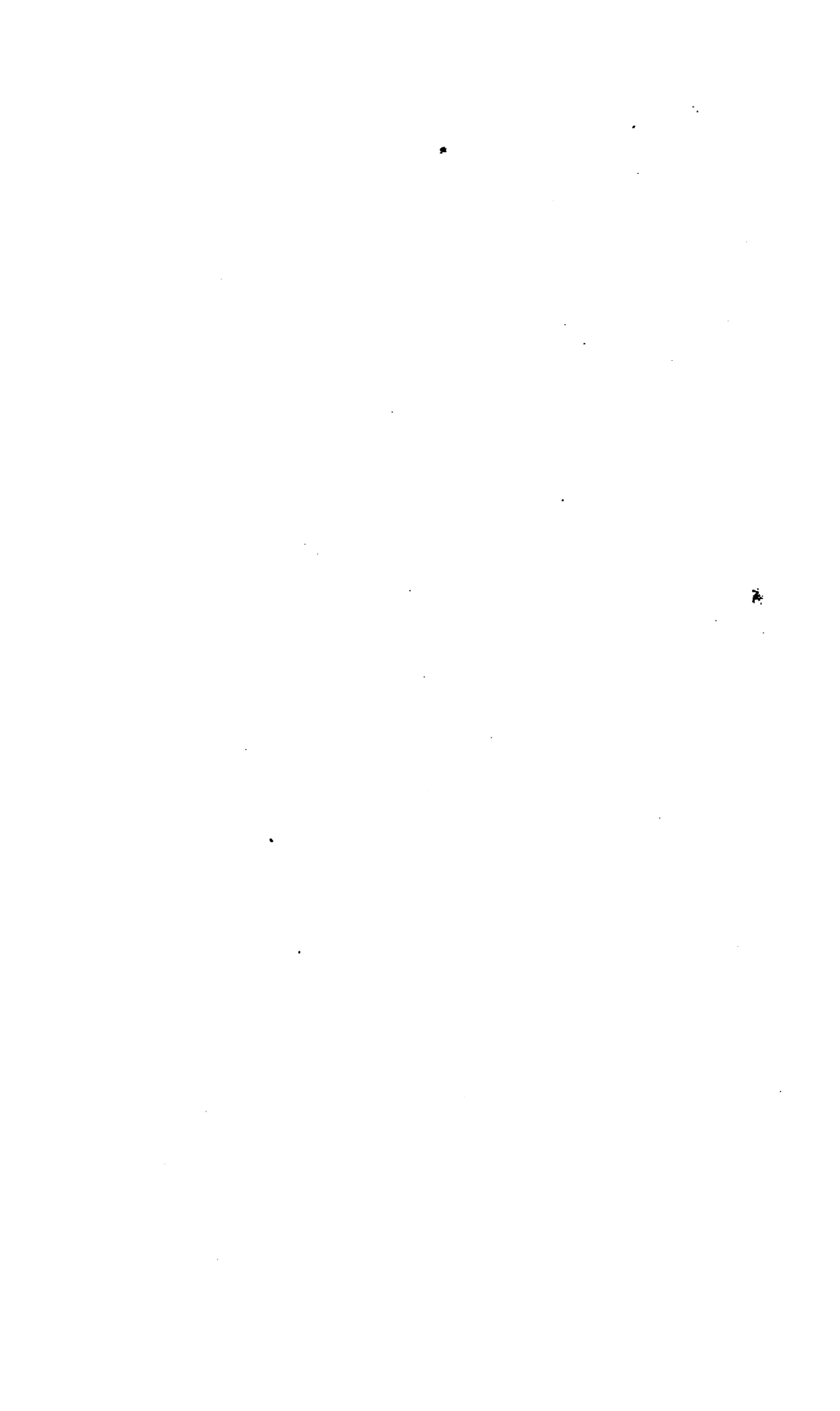


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# AUTHORSHIP & PUBLICATION

A

## Handy Guide for Authors

Price One Shilling.

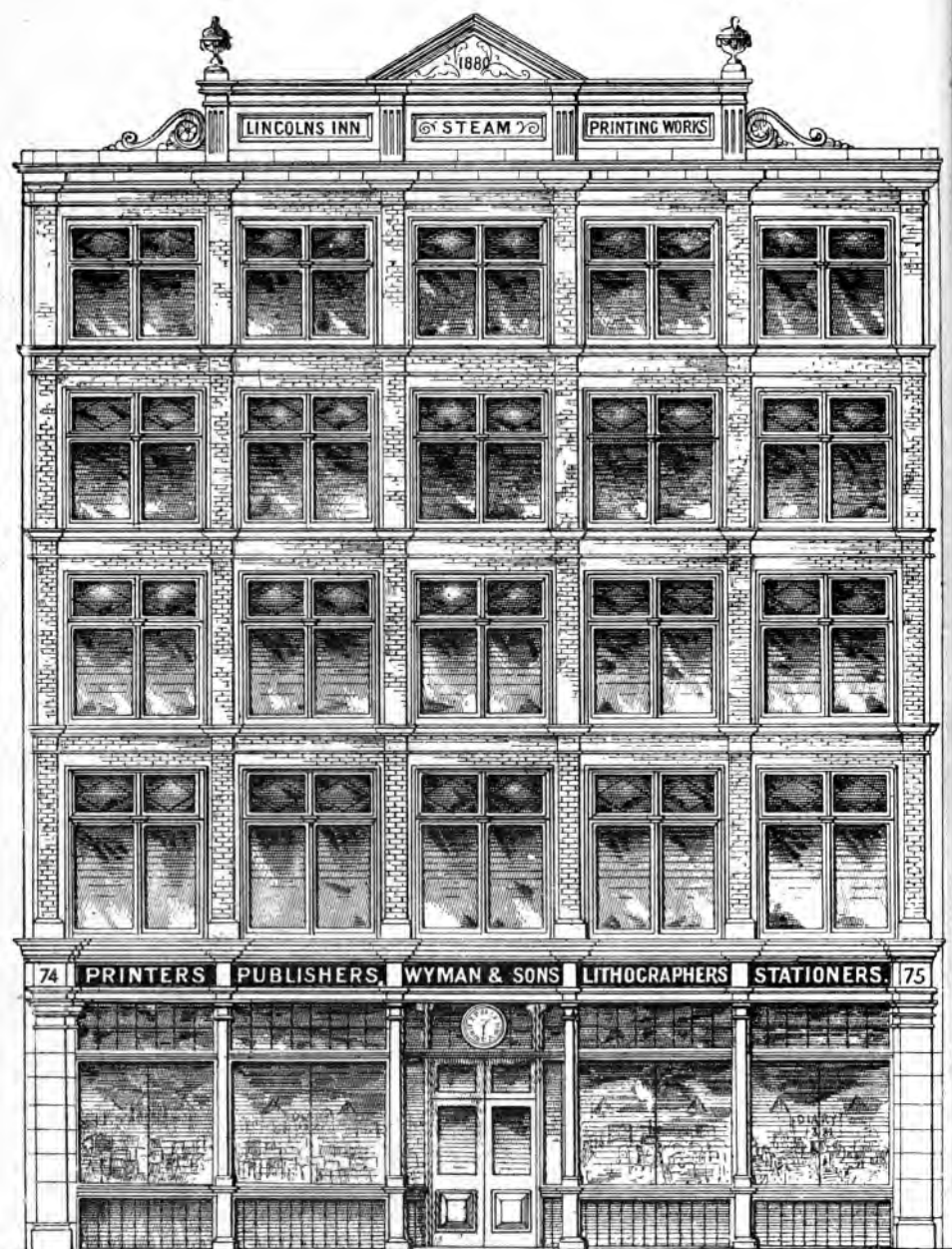


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**AUTHORSHIP AND PUBLICATION.**



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# Authorship & Publication:

A

Concise Guide for Authors

IN MATTERS RELATING TO

PRINTING AND PUBLISHING,

*Including the Law of Copyright,*

AND

A BIBLIOGRAPHICAL APPENDIX.



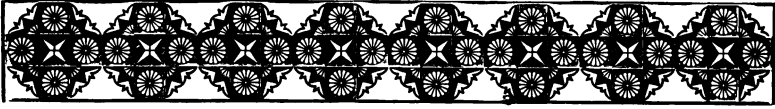
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## *PREFACE.*



HIS work is intended chiefly for those who for the first time are about to commit their literary productions to the Press, and who are unacquainted with the prevailing practice in regard to Printing and Publication. The information contained in it will, no doubt, be more or less familiar to experienced authors. Wherever practicable, technicalities have been avoided. Those who wish to thoroughly acquaint themselves with the mechanical details of Printing, Bookbinding, Engraving, and Paper-making, may be referred to the several excellent treatises entirely devoted to those subjects. It was thought that a rudimentary handbook, giving just those particulars concerning Paper, Printing, Binding, and Publishing, the Preparation of "Copy," the Correction of Proofs, the Embellishment and Illustration of Books, and the Relations of Publishers and their Clients, &c.,—all, in short, with which an Author requires to be acquainted,—would be useful, and supply a want that has often found expression. With this view the Publishers have endeavoured to touch upon every point that is likely to arise between the period of the preparation of the manuscript for the press and the actual publication of the book, presenting at the same time a concise but

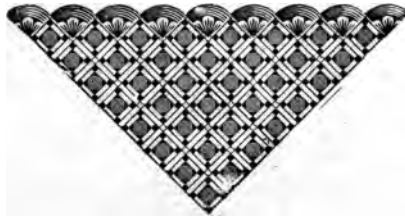
accurate account of the mechanical details of Printing. To render this work more complete, there have been added some notes on Advertising, Reviewing, and the Law of Copyright, together with an Appendix containing Bibliographical Indications useful to Authors.

The initial letters and head and tail pieces appearing throughout this work have been given irrespective of any particular period or style, and merely as some indication of the variety of ornaments available for book illustration.

There are, necessarily, many details which will arise in the course of negotiations between the Author and his Printer that could not be more than referred to in this Manual; and in regard to these, the Publishers will be glad to enter into correspondence with any one desiring further information.

74, 75, GREAT QUEEN STREET,

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# AUTHORSHIP AND PUBLICATION.

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## CHAPTER I.

PREPARATION OF THE MANUSCRIPT.—Size of Paper—Regularity of the Lines  
—Ruled Paper—Writing on One Side only—Marking the Paragraphs—  
Margin—Indicating Italics and Capitals—Folioing the Copy.



It is unnecessary to fetter the author with any formal directions upon the manner in which he is to draw up his "copy," as his manuscript is called when it reaches the hands of the printers. Nearly all authors have some favourite form of manuscript, just as they have their own individual style of handwriting. It is quite immaterial to the printer (within, of course, reasonable limits) upon what size of sheet the copy is written. The paper used may be the side of a sheet of foolscap, or it may be a sheet of "Albert" note. But it is most desirable that all the sheets should be of a uniform size. Great authors have been known to use the backs of envelopes, the margin of handbills, the white side of playbills, and even the interspaces of old manuscripts. What was tolerable in these distinguished personages would, however, be but a childish

affectation on the part of a young writer. If the manuscript consist of such *membra disjecta*, it would be better, and decidedly more economical, as well as judicious, to have it recopied, or at least to have the odd pieces of copy pasted down on sheets of paper of uniform size.

It is also desirable that the lines of the manuscript for the press should be an equal distance apart, otherwise considerable difficulty may be experienced in casting off the matter (see Chap. XIII.), and errors in the estimate may be the result. For this reason it is often advisable to use ruled paper, but there are many writers to whom penmanship on lines is found to be irksome and unpleasant.

Whatever kind of paper is used, only one side of it should be written upon. This is most important, and for technical reasons which need not be here adduced. The cost of stationery and postage is now so trifling that to abstain from using the reverse side of the paper entails no loss worth consideration, while confusion is avoided.

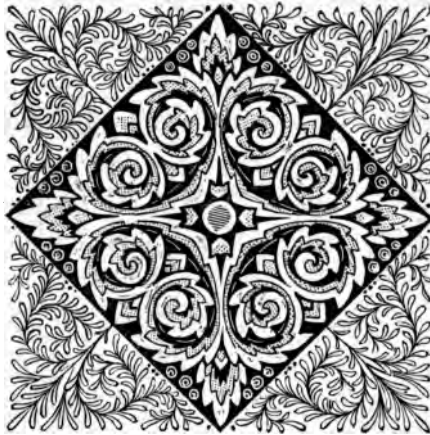
White paper is preferable to blue ; because upon it the writing stands out more distinctly ; and black ink should always be used. It is a custom of the printing-office altogether to overlook remarks that are written in pencil, for they are supposed to be intended for the eye of the author, and not for the direction of the printer.

The different sections, chapters, &c., should be regularly numbered in consecutive order. The paragraphs, when not clearly indicated by the commencement of a fresh line, should be distinctly marked, thus [ ; it is as important to distinguish them as to mark the sentences. If a long insertion has to be made in the middle of a folio, let it be written on a separate piece of paper, and called "rider A" ; the next addition being marked "rider B" ; and so on, carefully writing the reference to each in its place in the text.

It is a useful practice to leave a margin of about an inch down the left hand-side of the paper, in case of interpolations, corrections, &c.

Words that are to be in *Italic* should have *one* line drawn under them; those in SMALL CAPITALS, *two* lines; those in CAPITALS, *three* lines. Single Capital Letters are distinguished in the same way.

Finally, let all the folios of the "copy" be numbered correctly and consecutively, from beginning to end. This will prevent transposition of the sheets and the possible accidental omission of a piece of copy.





## CHAPTER II.

SELECTION OF A TITLE—Necessity of Originality—  
Effectiveness—Conformity to Typographical Usage  
— Aid afforded by Experience in Printing and  
Publishing.



**M**ANY interesting chapters might be written on the subject of Title-pages.

The object of a Title-page is, of course, to describe the subject treated of in the work to which it is prefixed, and, if thought advisable, to declare the names of the author and the publisher, as well as the place and date of publication. In theory, it should comprise in a few words a description of the contents of the work.

It is amusing, nevertheless, to notice how authors have shirked the difficulty of devising a phrase which should tersely convey a clear impression of the character of their compositions. Shakspeare himself was not above this practice, as is shown by his selection of such titles as "Hamlet," "Macbeth," and "King John," for many of his

dramas, although he was successful in coining for others of his works such piquant and suggestive phrases as "Measure for Measure" and "The Taming of the Shrew." The early novelists adopted the same plan of simply naming their books after one of the characters; Richardson, Fielding, and Sterne putting forth exquisite works of fiction under such commonplace and uninventive titles as "Pamela," "Joseph Andrews," and "Tristram Shandy." Dickens also followed the practice largely; while Sir Walter Scott defended his plan of using as a title the name of one of the principal personages in his stories, by saying that it gave no foretaste of the story, and left all to the imagination of the reader. Notwithstanding these precedents, the author may be advised not to use these mere makeshifts or apologies for titles.

Nor should he follow the example of some of the Puritan writers, whose eccentricities in title-pages are among the curiosities of literature. Here are some of them :—

"Eggs of Charity, layed by the Chickens of the Covenant, and boiled in the Water of Divine Love. Take ye and Eat."

"Some fine Biskets baked in the oven of Charity, carefully conserved for the Chickens of the Church, the Sparrows of the Spirit, and the Sweet Swallows of Salvation."

"A Reaping Hook, well tempered for the ears of the coming crop."

"Hooks and Eyes for Believers' Breeches."

"High-heeled Shoes for Dwarfs in Holiness."

It is curious how imitative authors become when they have to choose a title, and how the success of a peculiar phrase leads to a repetition of the idea. Thus, the "Mysteries of Udolpho" was followed by the "Mysteries of Paris," and that in turn by the "Mysteries of London."

Many similar instances will occur to the reader ; but they are examples to be avoided, and not to be followed.

Such titles as "The Spy" (by Fenimore Cooper), "The Pirate" (Sir Walter Scott), "Pilgrims of the Rhine" (Lytton), "The Poor Relation" (Pardoe), "The Pioneer" (Fenimore Cooper), "The Hermit" (E. F. Carlen), "The Wanderer" (Lamartine), are sufficiently provocative of curiosity without being unduly sensational. What are called "catchy" titles seem to have come into fashion during the last few years. Thus we have "Hard Cash," by Reade ; "Scouring the White Horse," by Tom Hughes ; "The Way we Live Now," by Anthony Trollope ; "What Can she Do ?" by E. P. Roe ; "What Might have been," by Casson ; "What Money can't do," "Who put my Pipe out ?" "What She did with her Life," "What will he do with it ?" "When George III. was King," "Which does she love ?" "Which is the Winner ?" "Which is Which ?" "Which shall it be ?" "Who is to have it ?" and many other enigmatical expressions, heading works of modern fiction, which are both attractive and ingenious, without being hackneyed.

It is not wise to adopt a too ambitious title. The first Review was entitled the *Journal des Savans* ; but the conductors were obliged to counteract the exclusive impression conveyed by its title, by explaining that even the humblest labourer could find profit and pleasure in perusing its pages ; so our own *Notes and Queries* used to state on its sub-title that it was a journal of intercommunication for literary men, archæologists, &c. ; but it has since substituted the words "general readers."

Although we do not consider it expedient to refer particularly to the many general considerations bearing upon the selection of a title, we may suggest some special points

of a practical character which ought to be borne in mind by the author when entering upon the momentous duty of drawing up his title-page.

It is most necessary, in the first place, to avoid selecting a title that any one has used before. To do so is at once to infringe somebody's copyright ; and if that somebody is litigious, the results may be both unpleasant and costly.

Yet to avoid falling into this pitfall is exceedingly difficult ; in fact, the difficulty is increasing every day, because every new work brings into existence a fresh title, and so aggravates the danger, while circumscribing the area of choice. It has happened that the title of an intended work has been announced, and hundreds of pounds spent in advertising it, and then its original owner has come forward and claimed it ; with the result that the previous possessor got the benefit of the advertisement, a new title had to be chosen, and a repetition of the trouble and expense had to be undergone. It might be supposed that a reference to the registers of Stationers' Hall would at once show whether a title had been previously used, but the absence of indexes, except to Periodicals, renders a search with this specific object practically futile.

In the choice of a title an experienced publisher can give most efficient assistance ; and a timely hint from him may often save the literary aspirant great trouble in a variety of ways.

Besides being original, the title selected should be pointed. It should be one that is likely to be easily remembered by the public ; completely characteristic of the contents and style of the work it describes ; and, if possible, laconic without being obscure or enigmatical. Long wearisome titles, such as those beginning "A short treatise on," or "A brief and authentic history of," &c., which the old



authors used to affect, are now quite out of fashion, and would not be tolerated by the modern reading public.

Lastly, the title should be one that is capable of effective typographical display. This is a point frequently overlooked by authors ; and the oversight often militates in no small degree against the success as well as the appearance of their works.

We do not presume to say that the printer or the publisher, or the two combined, should dictate to authors what title ought to be selected ; but we may be permitted to suggest that when the advice of the printer and the publisher is disregarded, there is great danger of the prospects of the work itself being injuriously affected from that circumstance. There are few authors who can afford to discard their printer's counsel. The niceties of the typographic art are many, its conventional rules multitudinous, and one outside the profession seldom at first appreciates the one or comprehends the others. Frequently what appears to the writer of a book as everything that is desirable would, if translated into type, be regarded by the reader as an unmistakable sign of immaturity or bad taste. In regard to this subject, as to others, the judgment, experience, and technical qualifications of the printer and the publisher are in almost every instance placed gratuitously at the command of the client.





### CHAPTER III.

MECHANICAL ARRANGEMENT OF A BOOK.—The Title, Preface, Contents, Text, &c.—The Art of Index-making.



VERY properly-prepared work is arranged on a certain conventional and fixed plan, and the author desirous of avoiding the appearance of inexperience must prepare his copy accordingly. The several parts follow in the order here indicated :—

1. The Half-title.
2. The Title.
3. The Dedication.
4. The Preface or Introduction.
5. The Table of Contents.
6. The Text or body of the work.
7. The Index.

The Half-title and Dedication are occasionally dispensed with, especially in small or very cheap books.

The Contents and the Index are sometimes found transposed. This, however, is an evidence of bad workmanship, and indicates on the part of author or printer a confusion of the distinct objects of the two sections. The Contents are intended to foreshadow the general scope of the work ; the Index, to facilitate reference to any passage which the reader may wish to recall.

At the end of some books—more frequently in times past than now—a list of Errata was placed; but the necessity for this excrescence should be avoided as much as possible, by careful preparation of the manuscript and revision of the proofs. The arrangements of first-class printing-houses are such that important errors seldom finally escape detection.

It ought to be here stated that the text portion of a work is always printed first; the title, &c., being left to the last. This practice is useful, because it gives the author an opportunity of alluding in his Preface to points which have arisen during the process of printing, some of which probably could not have been anticipated. The sheet containing the "Preliminaries," as they are called, is paged in Roman numerals; the body or text has, of course, Arabic numerals.

In regard to the last of the sections enumerated, it need only be remarked that every student—indeed, every careful reader—knows the value of an Index to the contents of a book. More than once, in fact, it has been seriously proposed that copyright should be withheld from any work that made its appearance minus an Index. Without going to the length of endorsing that sentiment, it may be asserted that there are very few books,—except, perhaps, works of imagination and such as are of the most ephemeral character,—that are not greatly benefited by an Index, or whose utility is not materially impaired by its absence.

"Making an Index" is undeniably the most irksome duty of an author. There is an unwillingness felt by most men to traverse the same ground again, which the process of going minutely through their work as printed, expressly to pick out lines for the Index, absolutely necessitates. Index-making, in reality, demands considerable literary ability, sound judgment, and no small amount of practice; in fact, it amounts to an art, and is usually, and very wisely, relegated

to those who have acquired practical experience in it. The conscientious author will, however, be careful to thoroughly revise the manuscript of the Index thus prepared for him by the professional Index-maker, who, by the way, will require to be informed upon what principle he is required to work. There are various sorts of Indexes, each good in its way, but differing in method of compilation.

It is fortunate that many of the large publishers have competent and experienced gentlemen on their staff, to whom, when authors so desire, the task may be entrusted. The author, of course, has full opportunity, on receiving the proofs, of filling in any omissions, excising any redundancies, or changing any expression that may seem to be inappropriate.





## CHAPTER IV.

VARIOUS SIZES OF BOOKS—How Quarto, Octavo, Duodecimo, &c., are formed.



LET us now suppose that the “copy” has been duly “prepared for press.” The question arises in what material shape and form the author’s composition shall appear before the reading public; or, in other words, what size and shape his book is to be.

This is a subject demanding not only anxious care, but no little amount of practical knowledge. It has to be determined whether or not the volume appeals to those who will pay a high price for it, and whether, accordingly, it shall be restricted to a comparatively limited circulation; or, on the other hand, whether it shall be “got out” in an inexpensive form, issued at a low price, and thus appeal to the patronage of the multitude.

Even after this point is decided, there arise questions requiring a certain acquaintance with the details of paper and print. Shall the book be a quarto or an octavo? What type shall be used? Shall old style or modern fashion be

followed? If the author is to decide these matters he must know something about the technicalities involved; and the following details are intended to help him in making his choice. Here again, however, he may profitably consult his printer.

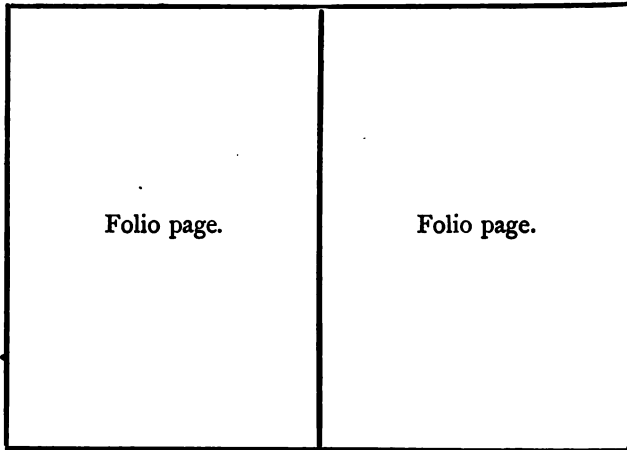
We begin with the most obvious characteristic of a book—its superficial dimensions. The size of a book depends, of course, upon the size of the sheets of paper used, and the number of times each of them has been folded. We start, therefore, by explaining that the sizes of the papers commonly used in book-printing are:—

Imperial . . . . .	22	×	30 inches.
Super royal . . . . .	$20\frac{1}{2}$	×	$27\frac{1}{2}$
Royal . . . . .	20	×	25
Medium . . . . .	19	×	24
Demy . . . . .	$17\frac{1}{2}$	×	$22\frac{1}{2}$
Double Crown . . . . .	20	×	30
Post . . . . .	$15\frac{3}{4}$	×	$19\frac{1}{2}$
Foolscap . . . . .	$13\frac{1}{2}$	×	17

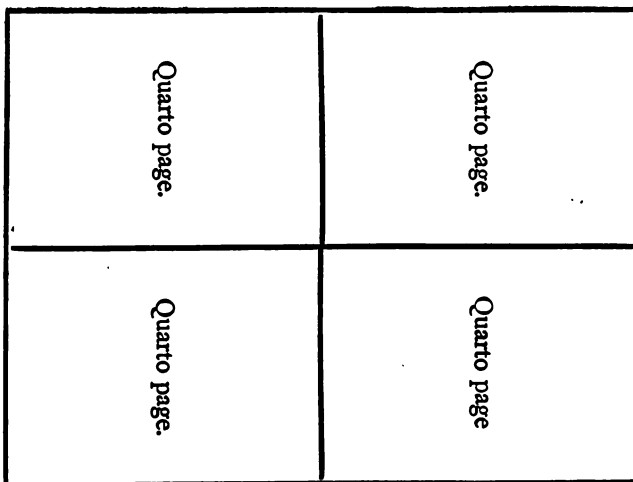
These figures refer to the dimensions of the sheet spread out in full: that is to say, “broadside.” Thus, if we take a sheet of royal, which is 20 by 25, and fold it three times as we are about to explain, it becomes a royal octavo; and in the same way a demy sheet  $17\frac{1}{2}$  by  $22\frac{1}{2}$  similarly folded becomes demy octavo, and so with all the other sizes.

Now, in regard to these words, “quarto,” “octavo,” &c. To say that a book is “a quarto” is, in reality, to give no precise indication of its dimensions. A quarto of one size of paper may be smaller than an octavo of another. To impart any idea of the size of a book it is therefore necessary to know the size of the sheets of which it is composed. This will appear from the following explanations.

A sheet of paper folded *once* forms a Folio, and gives *four* folio pages (counting both sides of the sheet) :—



This sheet folded *twice* forms a Quarto, and gives *eight* quarto pages :—



The sheet folded *thrice* forms an Octavo, and gives *sixteen* octavo pages :—

Octavo page.	Octavo page.	Octavo page.	Octavo page.
Octavo page.	Octavo page.	Octavo page.	Octavo page.

A sheet folded *four* times forms a 16mo, and gives *thirty-two* pages :—

16mo page.	16mo page.	16mo page.	16mo page.
16mo page.	16mo page.	16mo page.	16mo page.
16mo page.	16mo page.	16mo page.	16mo page.
16mo page.	16mo page.	16mo page.	16mo page.



A sheet folded *five* times forms a 32mo, and gives *sixty-four* pages:—

32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.
32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.
32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.
32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.	32mo page.

Hitherto each successive fold has bisected the superficies of the page. But there are also the sizes 12mo and 18mo remaining to be explained.

If a sheet be trisected, and the remaining superficies bisected, and bisected again, as in the annexed diagram, it gives, by the four folds, *twenty-four* pages, and is called a 12mo, or duodecimo.

12mo page.	12mo page.	12mo page.
12mo page.	12mo page.	12mo page.
12mo page.	12mo page.	12mo page.
12mo page.	12mo page.	12mo page.

The 18mo is formed on a similar principle, and, of course, gives thirty-six pages.

Possessing a table of the dimensions of a full sheet of the various sizes of paper, and diagrams of the different folds, it is quite an easy matter to compute the exact dimensions of any technical size, such as "demy 12mo"; or to name correctly the size of any page or leaf that may be encountered.

These matters are simple enough when explained; yet much misconception prevails concerning them, and even bibliographical writers, through ignorance of the very elementary knowledge involved, have fallen into the gravest errors.





## CHAPTER V.

CHOICE OF PAPER—White and Toned—How the Thickness of a Sheet is determined—Characteristics of Good Paper—The Water-lines and Water-marks—Difference between Wove and Laid Papers—Foreign Papers—Terminology.



ALTHOUGH it is not our intention to enter into the technicalities of the paper trade, the following explanations ought to be understood by an author.

The choice of printing-paper is determined largely by questions of expense, and it is desirable to consult the printer and obtain from him a sample of different sorts, selecting that one whose cost is most in keeping with the outlay proposed upon the publication.

There are, in regard to colour, two principal varieties of paper—white and toned. There are shades of white, but these are governed by the grade and class. As far as toned paper is concerned, it is chiefly used for works printed in old-style letter. Many authors prefer its rich ivory-like aspect for printing done even in modern style characters, but the majority restrict its use to old-style work. This is, however, a matter of taste which each one will settle according to his individual predilections.

In regard to thickness, it is expressed by weight. This perhaps requires explanation. All printing-paper is made up into reams, nominally of 500 sheets. These reams are sold

by weight. The number of sheets being fixed, it is obvious that the heavier the ream the thicker the sheets.

Reams, of course, vary in size, and in a ream of demy weighing 40 lb. the sheets will be much thinner than in a ream of foolscap of the same weight, the superficies of the last being much smaller. The best plan for the non-technical author is to obtain samples of the size of paper upon which he requires his book to be printed. In estimates it is usual to say that the paper used will be, for instance, "26 lb. crown." The reader may now understand the meaning of such an expression.

It is not, however, always the best paper that is the thickest. A thin paper may be much more expensive than a heavier one, the quality arising from superior materials having been used in the manufacture. The chief points determining quality are: a clean body, free from specks and blots when held up to the light; a good surface, equally glazed, and an absence of "greasiness"; together with toughness or strength. The hand-made papers and *papiers de luxe* are seldom dealt with by the author unless under advice, and to enter into their characteristics would lead us into details of the art of paper-manufacture for which we have not space.

There are two terms used in connexion with paper that may be explained here—water-lines and the water-mark. If a five-pound Bank of England note be examined, it will be found to differ in several respects from an ordinary piece of writing or printing paper. If held up to the light, semi-transparent lines will be noticed in the fabric itself. These are called "water-lines" or "wire-lines." There will also be found a device in letters in the centre, also semi-transparent, and this is known as the "water-mark."

Let us now take up two pieces of note-paper of the kinds called respectively *wove* and *laid*. The wove, as its

name implies, has the appearance of being woven, and on looking through it to the light it has the texture of calico. The laid, looked at in the same way, has the appearance of being ribbed.

Wire-marks, in a folded sheet of writing-paper, run across the paper horizontally and vertically. The horizontal ones are very close together; the vertical or perpendicular ones, called the "chain wires," are nearly an inch apart. In French bibliographical works the upright lines are called the *pontuseaux*, and the horizontal ones the *vergeures*.

The Water-mark is placed about the middle of the sheet. In regard to some kinds of paper, the mark or device of which it consists distinguishes the size of the sheet. In such cases we may know the size of a sheet of paper by seeing the water-mark; thus, if it consist of:—

- A shield, surmounted by a crown,  
the paper is . . . . . Pott.
- Britannia with her shield . . . . . Foolscap.
- A post horn within an ornamental  
shield, surmounted by a coronet  
with *fleur-de-lis* . . . . . Post.
- A single large *fleur-de-lis* . . . . . Copy.
- A large *fleur-de-lis* within an  
ornamental shield . . . . . Demy.
- A transverse bar within an orna-  
mental shield surmounted by a  
large *fleur-de-lis*. . . . . Royal.

These designs, however, are generally confined to writing-papers. Printing papers have no distinguishing mark, and we can only classify them according to their dimensions. The names and sizes of the principal kinds of book papers are given on page 13.

Foreign papers are not made to exactly the same dimensions as English papers, and their names do not usually occur in dictionaries. For the convenience of those who require to consult catalogues of books in which the French technical terms are used, we here give a list of the dimensions of French papers.

Pot, or Papier Écolier . . . . .	31	×	39 inches.
Tellière, or Papier Ministre . . . . .	33	×	43
Couronne . . . . .	36	×	46
Écu . . . . .	40	×	52
Coquille . . . . .	44	×	56
Carré . . . . .	45	×	56
Cavalier . . . . .	46	×	60
Raisin . . . . .	49	×	64
Jésus . . . . .	55	×	70
Colombier . . . . .	63	×	86
Grand Aigle . . . . .	68	×	103

These measures have, however, ceased to be absolute, makers of machine-made papers frequently varying them.

In France, the ream (*rame*) is composed of five hundred sheets (*feuilles*) made up into quires (*mains* or *cahiers*) of 25 sheets each. Wove paper is called *papier vergé*; laid paper, *papier vélin*.

It may be convenient to refer to one or two other terms often used in connexion with qualities of paper.

*Calendered* paper is that which has been polished by pressure under steel rollers. When this pressure is repeated many times, the perfected paper is known as "Super Calendered."

*Rolled* paper, which for all practical purposes is equal to calendered paper, has a fine glossy surface given to it, either before or after it is printed, by the hot-rolling machine.



## CHAPTER VI.

SIZES OF TYPES—Various Bodies used—Varieties of Face—How the Width of Pages is computed—Leaded and Solid Matter—Width of Pages.



UPON the selection of type will greatly depend the appearance of the printed work. It ought, therefore, to be understood that there are twelve sizes of types ordinarily used in printing the text portion of books, pamphlets, &c. Each of these has a distinctive name, thus :—

GREAT PRIMER (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had

GREAT PRIMER (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had

ENGLISH (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journey-

## ENGLISH (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journey-

## PICA (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin

## PICA (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin

## SMALL PICA (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as

## SMALL PICA (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as

## LONG PRIMER (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic

## LONG PRIMER (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic

## BOURGEOIS (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here

## BOURGEOIS (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here



## BREVIER (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to

## BREVIER (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to

## MINION (OLD STYLE).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on

## MINION (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on

## NONPAREIL (OLD STYLE).

(Set to Half-Measure.)

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar

## NONPAREIL (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar

## RUBY (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar message, which involved his sojourn in the metropolis for about eleven years. In 1768 he paid a visit to Watt's printing-office, and going up to one of the presses, thus addressed the men who were working at it, "Come, my friends, we will drink together! It is now forty years since I worked like you at this press, as a journeyman printer." He then sent out for a gallon of porter, and drank with them "Success to Printing."

## PEARL (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar

## DIAMOND (MODERN).

Although the printing-office in which Franklin worked is no more, the Press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar message, which involved his sojourn in the metropolis for about eleven years. In 1768 he paid a visit to Watt's printing-office, and going up to one of the presses, thus addressed the men who were working at it, "Come, my friends, we will drink together! It is now forty years since I worked like you at this press, as a journeyman printer." He then sent out for a gallon of porter, and drank with them "Success to Printing."

Each of these sizes of types has its appropriate *Italic*.

During the last few years the shape of letters used up to the end of the last century has been revived under the style of "old-faced" or "old style." This type, as already shown, is made in all the regular sizes. The present work is set up in "Old Style Pica," and the difference between this and the modern faces will be seen by comparing the series of types in the previous pages.

The *sizes* are founded on certain arbitrary dimensions ; that is to say, a certain number of lines of each size make an inch in depth. Six lines of pica and twelve lines of nonpareil are each equal to one inch. But it is almost impossible for a non-technical person to know exactly to what size a given line or two of type belongs. This is owing to the practice among printers of "spacing out" their lines with "leads" when thought desirable. The following will indicate the difference between *Long Primer Leaded* and *Long Primer Solid* :—

LEADED.

BE SHORT. — Long visits, long stories, long essays, long exhortations, and long prayers, seldom profit those who have to do with them. Life is short. Time is short. Moments are precious. Learn to condense, abridge, and intensify. We can endure many an ache and ill if it is over soon, while even pleasures grow insipid and pain intolerable if they be protracted beyond the limits of reason and convenience. Learn to be short. Lop off branches ; stick to the main fact in your case. If you pray, ask for what you would receive, and get through ; if you speak, tell your

SOLID.

BE SHORT. — Long visits, long stories, long essays, long exhortations, and long prayers, seldom profit those who have to do with them. Life is short. Time is short. Moments are precious. Learn to condense, abridge, and intensify. We can endure many an ache and ill if it is over soon, while even pleasures grow insipid and pain intolerable if they be protracted beyond the limits of reason and convenience. Learn to be short. Lop off branches ; stick to the main fact in your case. If you pray, ask for what you would receive, and get through ; if you speak, tell your

It may be mentioned that the *height* of printing-type in England—that is, the altitude from the feet to the face—is exactly the diameter of a shilling.

The *width* of pages or columns in printers' parlance is expressed according to the number of "ems." An "em" is a pica *m*, that is to say, the square of the depth of pica. As the latter is one-sixth of an inch, the em is the same width. Hence a page "24 ems" wide is exactly equal to 4 inches wide. It is very useful to remember this, as the word "em" is sometimes met with in Estimates.





## CHAPTER VII.

**CORRECTIONS : PRINTERS' AND AUTHORS'**—Difference between the Rectification of Printers' Errors and making Authors' Corrections—How to Correct a Proof—Revises.



**CORRECTIONS** are among the "necessary evils" that afflict the pursuit of authorship. It were most desirable they could be done without altogether, for they are a constant source of anxiety, trouble, and expense. This, however, is almost impossible of realisation; but the aim of author, printer, and publisher should be to render "corrections" as few as possible.

The ordinary term "author's corrections" must not be confused with the term "printer's errors." In the course of setting any manuscript which may be given him, the compositor unavoidably picks up wrong letters, mistakes the words before him, or fails to follow the style prescribed for the work. Such are the causes of "printer's errors."

Let us suppose, for example, that a piece of copy is given to the workman which, when properly composed, should present the appearance given in our example, on the following page, of an "Amended Proof."

The man sets to work before his "case" of type, and when he has finished his task a "proof" of the matter as

composed is taken. This proof is read through and compared with the copy by the proof-reader, or corrector of the press, and an assistant. In the first of the two following examples are embodied nearly all the *possible* errors arising in the process of composition. It is very unlikely, indeed,

FIRST PROOF (with Corrections marked).

S.C. with Lysis, "O son of Demophon, which of you  
 87 is the eldest?" "We are not sure," he replied. ✓  
 "Well then, which is of the best blood; you  
 will not of course doubt?" "Yes, assuredly, we  
 are in doubt." "As well as which of you is the  
 fairest?" he proceeded. Here they both smiled.  
tro "Certes, I will then not ask you which is the u/  
 richest, for you are friends, are you not?" ?/run on  
 [hal] "We are, in deed," they replied. "But it is d/  
 said all things are common between friends; !/  
 # so that, in this respect, you do not differ, if it  
 be true what is always said of friendship!"  
 87 They assented. R/ C/  
Capo Particular friendships, in religious communities, were even condemned, and, without doubt, 9  
 87 the sentiments of human affection were less  
my strong than those which induced men to love

AMENDED PROOF.

with LYSIS, "O son of Demophon, which of you is the eldest?" "We are not sure," he replied. "Well then, which is of the best blood; you will not of course doubt?" "Yes, assuredly, we are in doubt." "As well as which of you is the fairest?" he proceeded. Here they both smiled. "Certes, then, I will not ask you which is the richest, for you are friends, are you not?" "We are, indeed," they replied. "But it is said all things are common between friends; so that, in this respect, you do not differ, if it be true what is always said of friendship!" They assented.

PARTICULAR friendships, in Religious Communities, were condemned, and, without doubt, the sentiments of human affection were less strong than those which induced men to love

that any one piece of proof should contain so many errors—as unlikely, in fact, as that any human character should in itself embody all the sins in the Decalogue. It is, nevertheless, desirable to exemplify the aberrations to which type-matter may be subject.

The printer's "reader" marks the errors in the manner shown in the first example; the proof is then sent back to the compositor, and the latter is required to correct all the inaccuracies indicated thereon,—in fact, to attend to all the directions given by the reader,—and this has to be done at his own cost.

Another proof, called a "revise," is now taken; this is carefully compared with the previous proof. If the corrections have not all been made, the revise is marked accordingly, and sent back to the compositor, who, still at his own expense, is required to remedy the imperfections. If, however, the proof is accurate, or, to use the language of the printing-office, "clean," it is sent, generally along with the original manuscript, or the "copy," to the author,—being now termed an "author's proof."

Up to this point, all the alterations that have been made in the type-matter have been done at the expense of the printer; those alterations being, in fact, but deviations from the intentions of the author. Whatever alterations are subsequently made by the author must, of course, be paid for by him. This is but reasonable and just; for the caprice of a writer might lead to any amount of work being entailed upon the printer, who would, in fact, never be safe if the custom were otherwise.

It is usual, therefore, to stipulate in estimates, "corrections extra," *ad valorem*; that is to say, they are to be charged in proportion to their value, and according to the time occupied by the compositor in making them.

Accordingly, the interest of the author lies in making his original manuscript so perfect and explicit that but few subsequent alterations will be necessary. Unfortunately, many writers are very lax in this respect. They send a crude piece of work to the printer, and get it set up in type "to see how it will look in print." Great alterations are then found to be necessary, and the printer's bill is thereby proportionately augmented.

When the author desires alterations, he should mark them as shown in the diagram given, on page 28, of a corrected proof, which contains, as already stated, examples of most of the various typographical errors likely to arise, and the method adopted in the printing-office for indicating them. Let the marks be as plain as possible, avoiding the custom of making the sign and then writing at length the meaning, which is altogether unnecessary, and creates misapprehension; indeed, instances have been known in which such instructions to printers have been set up in type by the compositor as part of the work.

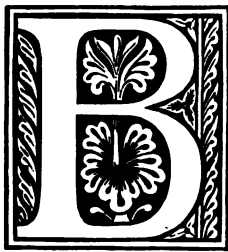
When the author returns his proof, he should write at the top of the first page the date of its being returned to the printer, as well as sign or initial it. He should return the proof without unnecessary delay. This is due to the printer, who does not want his type engaged longer than is necessary, and promptitude in this particular often conduces to the success of the work itself.

A second proof may be necessary, and it will be duly furnished by the printer. When all is satisfactory, the author marks the final proof "For Press" at the right hand top corner of the revise, with the number of copies to be printed: thus, "Press. 500 copies." The matter is now sent to be printed off as it stands.



## CHAPTER VIII.

BOOK ILLUSTRATIONS—Various Methods in Use—Wood Engraving, Automatic Engraving, Lithography, Chromo-Lithography, Anastatic Printing—Photo-lithography—Copperplate Printing—Photography—Relative Merits of each Process.



BOOK ILLUSTRATIONS are used for two purposes—either to add to the attractiveness of a volume or to elucidate its meaning. When of the nature of luxuries they may be dispensed with ; very often, however, they are an absolute necessity, for the subject under consideration may require a diagram to explain it, or to render intelligible the argument of the author.

Having decided whether illustrations are desirable in his book,—for there are many treatises in which they would certainly *not* be desirable,—the author has to consider what style is most appropriate and suitable. Here technical knowledge is again needful.

A book may be illustrated at the present time by any of the following methods :—

1. The Letter-press.
2. The Lithographic
3. The Photo-lithographic.
4. The Copper-plate.
5. The Photographic.



Each of these methods has its own special advantages and disadvantages, as the following will show :—

*The Letter-press method* consists in the use of “type-high blocks,” that is, of blocks that are printed like type, by the ordinary type-printing press or machine : in this consists its great recommendation. The blocks may be printed within the text—that is, with lines of type surrounding them; or they may form whole pages themselves; or they may be printed on separate leaves and “in-set” into the book. There is a certain economy in adhering to one process for the entire manufacture of a book; but there are several considerations which arise even in respect to this point, as will be seen hereafter.

There are different varieties of type-high blocks, which may be classified as Wood Engravings and Automatic Engravings.

Original engravings are those drawn and cut direct on the wood. The block of box-wood is prepared on its surface, and then the design is drawn upon it with pencil or brush, or both, or traced upon it, or photographed upon it. Then the professional wood-engraver takes the block in hand, and with the aid of appropriate tools cuts out of it everything that is to appear white on the printed paper, leaving what is to appear black, and to form lines and shadows, standing out in high relief.

Automatic engraving is done upon plates of metal which are susceptible of being etched by acids. The design is transferred to their surface by some one of the various methods now practised, the parts that are to be in relief being protected by a varnish. The plate is then immersed in a bath of acid, which eats away, or etches, the portions that in the other process would have been cut away by the tool of the engraver.

As may be expected, wood-engraving is usually the more expensive, yet satisfactory, method of the two. We should be more likely to mislead than inform the novice if we attempted to give any estimate of cost, for it is almost impossible to state beforehand the exact price of any required piece of work. The value of a block is modified by the style in which the engraving is done. Other things being equal, the block is charged according to its size, —one of 8 square inches being worth about double as much as one of only 4 square inches. But the latter may necessitate much finer work, and occupy as much time and labour as the other; in that case, of course, it will cost quite as much.

Prices of engraving vary also according to subject. There is one scale for portraits, another for landscapes, another for diagrams; and a block of the last description which would occupy an octavo page may not be worth more than a vignette only 2 inches in length and width.

In short, each block has to be charged on its merits. The publishers of this Guide are prepared to give an estimate for any kind of blocks, so that an author may clearly understand prior to printing the entire cost of the illustration of his work; and may thus arrange the style of engraving in accordance with the sum it is proposed to devote to this purpose.

Automatic engraving, or typographic etching, is less costly than wood engraving, and may often be advantageously substituted for it. This point, however, must be decided by an expert; for it is quite impossible that an author without experience can tell beforehand the precise process that may be most advantageously adopted: the printer presumably knows the capabilities of the various modern methods of engraving.

It may be well to mention here, that besides the cost of engraving a block there is the cost of *designing* it. Some illustrations are got up in the manner following. The author makes a rough sketch on a piece of paper of what he wants produced. This is sent to the *draughtsman*, who re-draws it on paper, and fills in the details, making the whole an artistic production. This sketch is submitted to the author, who either at once approves of it or suggests alterations. After this the design is drawn on the wood or automatically engraved in the manner already referred to. If the author can make his own finished drawing, of course it can be copied direct on to the block or plate, and one item of expense is thereby economised. If, to go further, he can actually draw on the wood or on the plate, a further item of expense is saved; but, to do this, training, aptitude, and experience are necessary.

*Lithography*, as applied to the illustration of books, may be divided into plain lithography and chromo-lithography. Prints obtained by the first process are in monochrome, usually black, but any other colour may be adopted. Chromo-lithographs imitate water-colour drawings in their effects; while oleographs, or chromo-lithographs in oil, are mechanical imitations of oil paintings.

The process of lithography is comparatively simple in theory, but somewhat complex in practice. The design is drawn upon, or transferred to, a flat, polished stone, of peculiar qualities; this is inked, and prints are taken in a lithographic press. A separate drawing and printing are necessary for every colour. Lithographs cannot be printed with type at the same operation, the two surfaces being so dissimilar; if a combination of the two in one page be necessary, there must be two separate printings, unless a special process is resorted to (that of taking a "transfer" from the type),

PRINTED FROM AN ELECTROTYPE.



*Portrait of SENEFELDER, the Inventor of Lithography.*

*To face page 34.*



which we can scarcely explain without becoming involved in technicalities.

What is called the "Anastatic" or Autographic method is really a process of lithography. In this the artist makes his drawing with a special ink on any kind of hard-sized paper, and the design is transferred to stone or zinc (which has pretty much the same qualities), and printed from it in the ordinary way at the lithographic press. The advantage of this method is, that an amateur, with a little training and experience, can draw the design, which reproduces the lines and touches of the author with marvellous verisimilitude. Hence the anastatic process is favoured by amateurs. When the amateur can make such drawings on lithographic transfer paper (as many can), the result is very superior, as the finest lines can be successfully transferred to stone. The publishers of this Guide are prepared to supply the necessary ink and materials, and to undertake the reproduction of the drawings of those who desire to experiment with the view of reproducing their own drawings or illustrating their own works. There are, however, some disadvantages connected with this method which in certain cases preclude its adoption.

*Photo-lithography.* The method just described has the drawback of forcing the amateur to employ an ink which behaves differently to any he has previously been used to, and with which he cannot employ india-rubber or other erasing methods when used on ordinary paper. Photo-lithography has for the draughtsman fewer trammels. It is only necessary for him to *draw in line with quite black ink on white paper*. This is then passed to the photo-lithographer, who reproduces it either for lithographic printing in the *same or even altered dimensions*, or for type-high blocks by one of the automatic engraving processes.

Amateurs who desire to do their own lithographic printing can be supplied with a press and all the necessary materials, at a moderate cost. The process can be practised on an ordinary table, and the labour of printing is not heavy.

In regard to *Copperplate Printing*, it is sufficient almost to say that no one who possesses the slightest knowledge of art matters can have failed to appreciate its peculiar beauties. The different styles of the method are also pretty well known. The chief are—

1. The *Line engraving*, in which the design is produced by fine lines, cut with the burin or graver.

2. The *Stipple*, in which the different shades or textures are produced by varied grades of dots, more or less wide apart.

3. The *Etching*, in which the design is drawn upon the plate and bitten in by acid.

The first two processes are very expensive, and are almost exclusively practised by professional engravers. With Etching it is different. A little study of the many handbooks to the art that are now published, together with some practice, will enable any one who can draw to become an etcher. The materials are not expensive.

Etching, more than almost any other process, reproduces the exact work of the artist, the very tone and feeling of his drawing. Many illustrious and distinguished persons, from Her Majesty downwards, have evinced a great partiality for this beautiful process.

Many etchers print their own plates. The process is not difficult, but becomes tedious if many copies are required. The printing-press is not costly, nor is it cumbrous or unsightly in appearance. It may be set up in a library or studio.

There are also other styles of engraving on copper, which are either superseded or unsuitable for the purposes of book illustration.

Up to within comparatively a few years ago all books of any pretensions were illustrated by engravings on copper. The beauties of the old "Annuals" and "Year Books" are not yet forgotten. This elegant manner of illustration is nearly superseded by the cheaper and more expeditious processes of Wood-engraving and Lithography.

In regard to economy it may be stated generally, that a book that is likely to have but a small circulation is most cheaply illustrated by lithography, in which, of course, is included photolithography. Next higher in expense comes the automatic or "process" system of engraving; and after that wood-engraving. If a very large number of copies has to be struck off, the typographic methods of illustration are the cheapest in the end. The dearest method of all in regard to cost is, generally speaking, Copperplate-printing. The relative expense of the several processes may, however, be considerably modified if the author possess the requisite skill in drawing and acquaintance with technical details of which we have already made mention.

*Photography* is much used as an auxiliary to the process previously mentioned. It is also occasionally employed for the production of the actual illustrations. The ordinary photograph produced by sun-printing is sometimes used, but cannot be relied upon for permanency; and equal delicacy can be obtained by the more permanent printing in *carbon*. This may be used where extreme delicacy is necessary, and only a few copies are required. An almost exactly similar result can be had in the *Woodbury* mechanical process, at a cheaper rate for moderate numbers. *Photographs in printing-ink*, not so delicate as the above, may be had under various



designations, such as *Albertype*, *Heliotype*, *Collographic Printing*, &c., their peculiarity consisting in being printed lithographically from photographic gelatine plates. There are also processes of printing in half-tone from stone and from type-high blocks, which are less perfect, but still very useful occasionally.

The methods of *photo-engraving*, which demand printing by the copper-plate method, are sometimes employed in fine-art publications, but rarely in ordinary bookwork.





## CHAPTER IX.

PROCESS OF PRINTING—Composing, Reading, Press, and Machine Departments—The Hand-Press—Double Cylinder Machine—Preparation of the Paper—Pressing of the Sheets.



THE author having made his arrangements with the printer, may be interested in following the processes involved in transforming his manuscript into a printed volume. The art of arranging types in lines and pages or columns to form books or newspapers, is called in technical language *composing*; the workman who performs the task is known as a *compositor*; and the apartment in which the operation is carried on is termed the *composing-room*. Any one who visits a printing-office will find in the composing-room a number of stands slanting like desks, ranged in rows. Each of these stands supports two wooden trays or cases, one resting above the other, distinguished as the “upper” and the “lower” case. These cases are subdivided into numerous

small compartments, those in the upper case containing capital and small capital letters, figures, &c., and those in the lower case containing small letters, punctuation marks, &c., all being so arranged that the characters most frequently in use are placed nearest the hand of the workman.

The compositor stands before his case, on which, in a convenient place before his eye, he fixes the document, called the "copy," which he is to set up in type. In his left hand he holds a small tool called a composing-stick, which will contain a number of lines of type. It is furnished with a slide, by which the required length of the lines can be determined. Into this "stick" the compositor places, with his right hand, the type required to set the prescribed copy, using the thumb of his left hand to steady them. He arranges them on a thin brass or steel plate, called the "setting-rule," which, being removed from line to line as each is completed, serves also to keep the type in place.

When as many words or parts of words as will make a complete line have been composed, the line, if not quite the exact length, is expanded to the full gauge of the composing-stick by the insertion between the words of small pieces of type-metal, of various thicknesses, called "spaces." This is known as "justification." In order to present a light and open appearance in some books, spaces are made between the lines of type by the insertion of "leads," which are strips of metal of certain thicknesses. Matter so treated is said to be "leaded."

The composing-stick being filled, the type is lifted out *en masse*,—a very delicate operation, requiring practice and dexterity. The type is then placed on a "galley," a tray of wood or metal, with a raised ledge at the sides, which ledge supports the type when the galley is placed in a sloping position.

When the galley in its turn has been filled, the type is secured and a proof taken "in slip." Sometimes, however, the type matter is made into pages before a proof is taken. Authors should take notice of the distinction between "proofs in slip" and "proofs in pages." If there be many insertions necessary, or much alteration probable in the proof when it passes through the author's hands, it is best to obtain proofs in slips; for any considerable amount of matter inserted in a page will "drive it out" beyond its proper length, and, of course, the overplus must fall into the next page, necessitating a re-gauging of that also. In this way a slight addition may involve many hours' work, on the part of the compositor, in "overrunning" the "form."

The compositor, when he comes to making up the matter into pages, adds to each page the "running head"; that is, the words placed at the top to indicate the subject, with the number denoting the page, technically called its "folio," and under the last line of the first page of every sheet the letter called the "signature," the use of which will be explained in the next chapter.

As each page is made up, a cord, or thin, strong twine, is carried skilfully twice or thrice round the type, tying it into a compact mass. The taking of the proofs follows; but, as the system of first proofs, revises, authors' proofs, press proofs, &c., has been already explained, at pages 27-30, it is unnecessary to repeat the successive stages of this important part of the printing process.

The pages of tied-up matter are taken to an iron or stone table, called the "imposing surface," upon which they are arranged so as to appear in proper sequence in the printed sheet. Everything being reversed, the arrangement of these pages, technically called "imposition," appears curiously difficult to the casual observer. An idea of the peculiarities of the art

may be readily gained by examining a sheet of sixteen pages of a newspaper, like the *Graphic* (which is, in fact, one octavo sheet of huge size), before it is cut, and observing in what manner the pages are disposed upon each side of the sheet, so as to make them follow in their due order after the paper is folded into its allotted shape. In the smaller book sizes, where many pages are printed upon one sheet, the imposition becomes proportionately complex.

The pages thus arranged are fixed in their place by pieces of wood or metal, which secure them against falling into "pi," or out of place,—a disaster which may occur at any moment, from the time that the compositor's skilled fingers first transfer them from the stick to the galley, until they are closely united or bound together to receive the final pressure in being printed. These interposed pieces bear various names, but are known under the general term of "furniture," and perform the office of securing the pages in their allotted places and maintaining the required margins. The whole is now fastened within an outer iron frame called a "chase," and it is then known as a "form," or the material for one side of a sheet. The process of tightening the form is called "locking up," and is effected generally by the graduated pressure of wedge-shaped "quoins" between slanting pieces of furniture, called "side-sticks," and the chase. It is now ready for proofs to be taken for the reader or the author, and in due course to be worked off.

Before, however, describing the process of printing, it is necessary to refer to a delicate operation which, in the language of the printing-office, is called "making ready." It is intended to obviate the various unavoidable defects of the printing surface and the machine. Making ready is indispensable in the case of woodcuts or other kinds of illustrations, and the difference between an engraving properly

“made ready” and one imperfectly sent to press can hardly be appreciated without a glance at the two sorts of impression. In large offices skilled workmen are employed in this important department to ensure high-class printing.

We do not know with certainty what kind of a press it was that Gutenberg used, but fortunately some of the early printers delineated the presses they themselves employed, and reproduced them in their books as devices or trade-marks. The annexed illustration is believed to be the



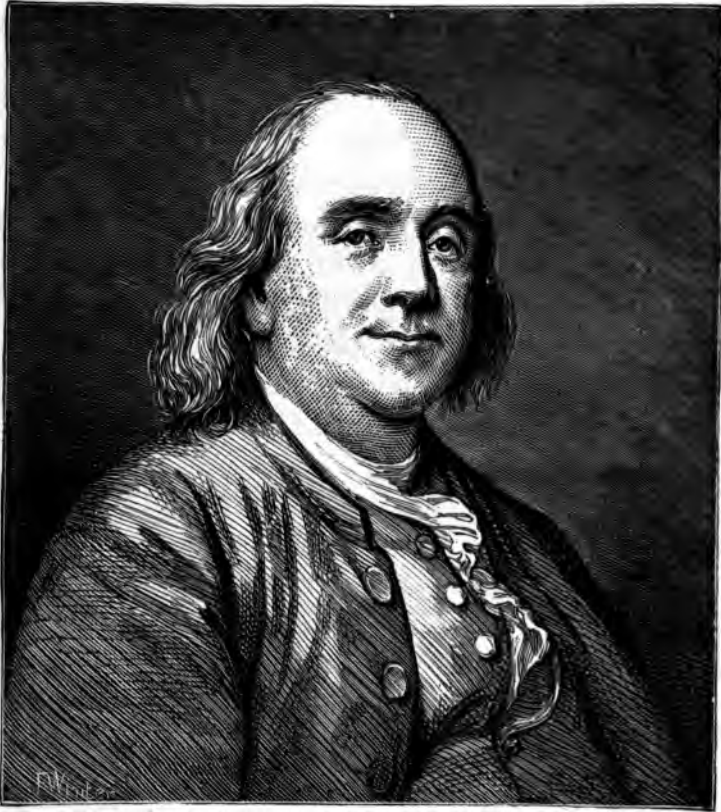
A SIXTEENTH-CENTURY PRESS.

earliest representation of a press ; it is taken from a book issued by Badius Ascensius, the great scholar, critic, and printer, whose career is chiefly identified with the history of his native city—Lyons.

We need not describe this apparatus technically, but may refer in general terms to its essential features. The type form already referred to was placed on a bed that travelled on a sort of tramway, being actuated by a band and a rounce, the handle of which the workman held in his left hand. The paper was laid on the type when the bed was withdrawn, by the aid of a contrivance called a "tympan," hinged to the table, and folding down upon it like the cover of a book. Then the bed was run in, and the paper and type squeezed together by means of a platen,—a small, perfectly smooth piece of hard wood. It was brought down by pulling the handle seen in the pressman's right hand, which acted upon a screw fixed in the frame of the press. The man behind the one who is "pulling" the handle, inked the type by means of two leather balls, covered with ink. At one side of the press a compositor is represented setting up copy, with a case of type and a composing-stick. The date assigned to this drawing is from 1517 to 1523.

With minor improvements, which need not here be detailed, the hand-press continued in use up to quite a recent period. When Benjamin Franklin came to London in 1724, he obtained employment as a pressman, and the press at which he worked has been preserved. It was bought about 1771 by Mr. Edward Cox, and set up in the office now belonging to the publishers of the present work. Ultimately it was presented to the Americans, and when last we heard of it, the press occupied an honoured place in the Patent Office Museum at Washington. We are enabled to give an authentic view of this typographical curiosity, but English readers may be interested in knowing that an exact facsimile of it, which stood for many years in the office of Messrs. Wyman & Sons, was presented by their firm to the South Kensington Museum, where it may be compared with the

PRINTED FROM AN ELECTROTYPE.



*Portrait of BENJAMIN FRANKLIN, by Duplessis.*

*Taken in 1783, when he was residing in France as Ambassador from America.*

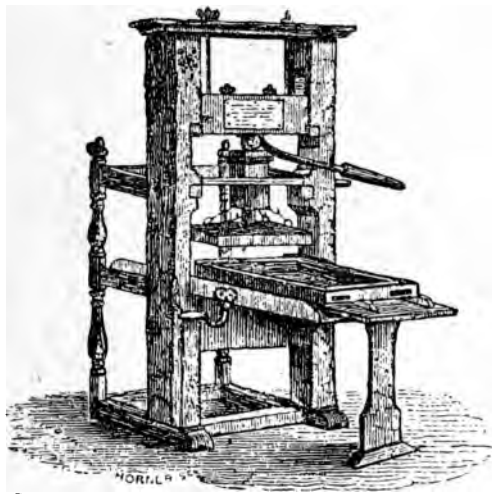
*To face page 44.*





beautiful modern appliances by means of which the books of to-day are produced.

The hand-press may now be said to be practically superseded by the almost automatic printing-machine, which produces in an hour as many, or perhaps more, thousands of printed sheets than the old press turned out hundreds. A vast variety of machines is used, from miniature ones that might be carried in a portmanteau, to huge aggregations of mechanism, employed for printing newspapers, to which a roll of paper



THE FRANKLIN PRESS.

nearly four miles long is attached at one end, and at the other end there emerges a stream of printed and folded papers, at the rate of some 20,000 per hour. We must not overweight this chapter by attempting to go into details of these wonderful triumphs of skill and science. Those who are sufficiently interested in their construction may find a full

account in a small volume called "Printing Machines and Machine Printing," by F. J. F. Wilson (8vo., London, 1880), forming one of "Wyman's Technical Series." Suffice it to say, therefore, that in press work the following operations are necessary to print a sheet :—

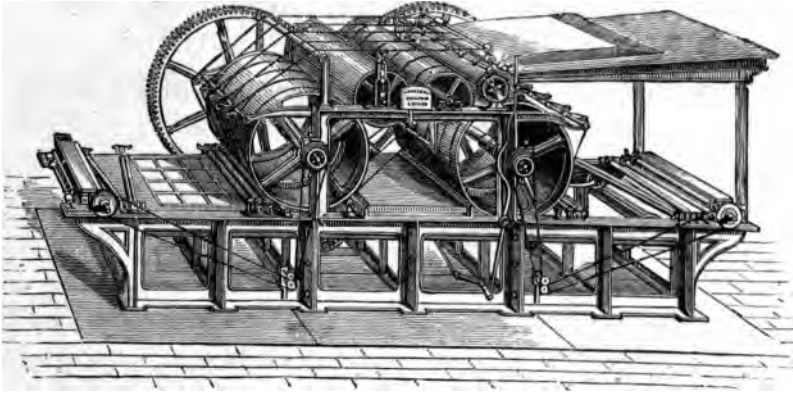
1. Inking the form.
2. Laying the sheet on the tympan.
3. Turning down the frisket and tympan.
4. Running in the carriage.
5. Pulling home the impression.
6. Releasing the handle.
7. Running out the carriage.
8. Raising the tympan and frisket together, and then the frisket alone.
9. Taking off the sheet.

In machine work only three of these operations are generally necessary :—

1. Applying the power to the machine, which may be by a treadle, a wheel, or by steam or other power.
2. Laying on the sheet, or feeding.
3. Removing the sheet, or taking off.

We select as a type of the machines used at the present day, the "double cylinder machine" for common bookwork, printing both sides of the sheet at one operation, or "perfecting," as it is technically termed, which is represented in the above diagram. This machine is manufactured in various sizes, according to the superficial area of the sheet it is required to print, but we may take as a specimen one of the dimensions of 15 ft. long by 5 ft. broad. It consists of a very strong cast iron frame-work, secured together by two ends and several cross-bars. The movable portion comprises two large iron cylinders revolving on

upright supports ; two smaller cylinders or drums revolving between them, and beneath, within the frame-work is a movable table, on which lies the type at both ends, going constantly backward and forward. The type is made up into two forms, for impressing the two sides of the sheet respectively. A boy, standing on a stool or small platform, feeds in sheets of paper from the pile represented on the sloping shelf or "feeding board" on the right. Each sheet is swept round the large right-hand cylinder, being held on by tapes,



DOUBLE-CYLINDER BOOK-WORK OR "NEWS" MACHINE.

and gets its impression below from the types. It is then carried over and between the two drums, and brought round on the large cylinder on the left hand. Now, having been turned in its progress by the drums, it presents the other side and gets the second side printed. Issuing into the space between the large cylinders, it is seized by a "taking off" boy, who lays it on the horizontal table shown in the cut, completely printed. At each end of the machine there is an arrangement of rollers, made of an elastic composition of glue and treacle, or other ingredients, taking ink from a

reservoir, and placing it or "distributing" it upon a portion of the moving table. Here other composition-rollers distribute it, while the rest of the rollers take up a sufficient quantity and roll it upon the pages of type ready for each impression. The arrangement of the endless tapes is, perhaps, one of the most skilfully contrived parts of the mechanism, for they take the sheet from the hands of the feeder, retain it in its progress over both the cylinders, and finally deliver it to the boy underneath.

The cylinders have a continuous rotary motion towards each other, given by the two largest toothed wheels, whilst the table carrying the types moves backwards and forwards under them. The movements are so contrived that the types shall have gone and returned to the same point during the period that the cylinders have made one complete revolution; consequently, each successive impression is taken from the types by the same part of each cylinder. The two drums placed between the cylinders are for the purpose of causing the sheet of paper to pass smoothly and accurately from one printing cylinder to the other, and for reversing its position in regard to the second form, as already stated.

The paper is generally prepared for being printed by being wetted, an operation frequently accomplished simply by immersing a quire of paper in a tank of water for an instant by hand, and then piling it up with alternate quires of dry and wet paper, until the whole is thoroughly damped. This may also be accomplished by machinery. The sheets when printed are removed from the machine-room to the warehouse department, where the paper is dried by being hung upon horizontal poles. The slight roughness on the surface of the paper, produced by the pressure of the sharp edges of the type, is then removed by placing the sheets between pieces of finely-glazed millboard and exposing them

to the immense pressure of an hydraulic press. This is called "cold pressing." If a more glossy surface is required, the sheets are either "hot-pressed" in a press in which hot plates are interposed at intervals between the millboards, or they are "rolled" or calendered between chilled-steel cylinders. The sheets having been pressed, are then piled in heaps, according to the signatures, as explained in the next chapter, collated into perfect volumes, and prepared for the binder.





## CHAPTER X.

SIGNATURES: THEIR SIGNIFICATION AND USES—Gathering—Collating—  
Publishers' Phraseology.



WE have now traced the processes of printing to the stage at which the sheets are delivered to the Warehouse department, and will now explain the necessity of what is termed "Signatures" being affixed to every sheet.

We will suppose that the book is an octavo one, and consists of ten sheets, which will give 160 pages. Piles of each of these sheets are laid out on long tables, the first pile consisting entirely of the first sheet, the second pile of the second sheet, and so on. One copy of the first and of each succeeding sheet is removed in succession, and the ten sheets thus gathered together constitute a perfect book. They are laid aside in systematic order, and another complete set of sheets is made up in a similar manner; and thus the work proceeds, until the whole of the sheets are removed, and perfect copies of the work are collected together, corresponding to the number that has been printed. This is called "gathering."

The following step is to check the correctness of the gathering,—to ensure there being one copy of every sheet in one book, to prevent duplicating, and, above all, to secure

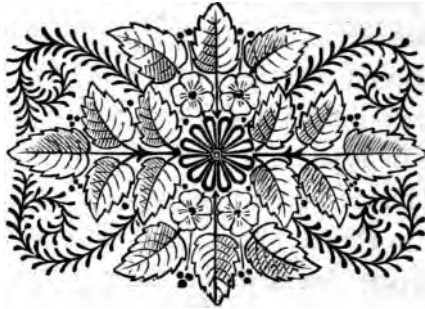
the proper sequence of the sheets. This might be ascertained by examining the folios; for instance, if the last page of one sheet bore the figure 16, it is obvious that the next should begin with 17; and so 32 and 33, 48 and 49, &c., should face each other. To do this, however, would be to adopt a very tedious and clumsy plan: hence the following expedient has been devised for obviating it entirely. Every sheet bears on the first page a letter of the alphabet, so that it is only necessary to see that the sheets are in the proper alphabetical succession, and it may be taken for granted that they are correctly gathered. The act of revising the order of signatures is technically called "collating."

At the present day the whole of the letters of the alphabet are used except A, J, V, and W. The reason for omitting *a* is that it is unnecessary, and would be unsightly if inserted at the foot of a title-page, which is seen at a glance to be the initial sheet of a book. When signatures were first used by the old printers, I and J were used indiscriminately, as was also the case with U and V, while W was written UU or VV. The alphabet of signatures therefore consists of twenty-three letters, J, V, and W being omitted, and A suppressed in the title-sheet. If, however, the book contain more sheets than the alphabet will suffice to indicate, a second alphabet is resorted to, which is distinguished by a figure 2 being prefixed—thus, 2A, 2B, 2C, and so on. If a third be required, the figure 3 precedes the letters, as 3A. If the book be in two volumes, each of them usually has a separate and independent sequence of signatures.

There are other signatures used for the inside pages of sheets, but they are adopted in order to secure the correctness of the folding. Thus an octavo sheet D will have D2 at the bottom of the third page; and a sheet of twelves may have five signatures; *i.e.*, on the first, third, fifth, seventh, and



ninth pages respectively, consisting of the distinguishing letter of the particular sheet and certain figures affixed. Authors, however, need not trouble themselves as to these subsidiary signatures, as they concern only the printer and the binder. The signification and uses of signatures in general are, on the other hand, most necessary to be known by all who are connected with publication. The author is, for example, advised of a proof of a certain portion of the work being despatched to him by the publisher writing that he forwards "signature F" or "signature H"; and in asking for a return of the same a similar phraseology will be employed, the author, on his part, being expected to follow the custom. It renders unnecessary the circumlocution of saying "pages 49 to 64," or "pages 145 to 160," when "signature E" or "signature L," as far as an octavo is concerned, much more concisely and quite as accurately indicates the sheet to which reference is made.





## CHAPTER XI.

STEREOTYPING AND ELECTROTYPING: THEIR USES AND ADVANTAGES—  
Aspects of the Subject—Out of Print—Advantages and Disadvantages  
of Stereotyping—Superiority of Electrotyping.



**S**TEREOTYPING is a method of taking from entire pages of types casts which can be printed in the usual manner on the hand-press or machine. The art presents many advantages, but some of them can be appreciated only by those who have a practical acquaintance with the processes of printing. The following aspects of the subject should, however, be understood by authors and those who are about to publish:—

Every book that has to be printed in the ordinary or letterpress manner must, as already pointed out, in the first place, be set up in type, letter by letter. The type is then made up into "forms," each consisting usually of the matter for one side of a sheet. These forms are, after correction, "worked off" at the press or machine. Whatever number of copies has been ordered is printed, and then the forms are done with, so far as that order is concerned. The types are "distributed," or returned to the boxes of the printer's case from which they were originally taken, and are ready to be again used in the composition of some other work.

The costliness of type compels the printer to obtain a return of his "letter," as it is called, as soon as possible. The material for printing a book of even a score of pages may cost him as many pounds : hence it is obviously his interest to avoid keeping it locked up in any particular job for any length of time that is not absolutely necessary. In a large office, as a matter of fact, a great number of works, or portions of works, are nevertheless kept in type, or "standing"; but the circumstances are peculiar, and special arrangements have to be made in such cases. The general rule is to get the work printed and the type distributed as soon as possible.

This is a very important matter so far as the author is concerned. Supposing that he has ordered a thousand copies of his book, believing that quantity to be the limit of its probable sale. Greater success than was anticipated falls to his lot ; in a few weeks the publishers are compelled to use, as an answer to all applications for it, the current trade phrase, "O. P."—out of print.

If there were no necessity for re-setting for another edition, further copies of the book might, of course, be got out at a considerably less cost. Herein is to be found the advantage of Stereotyping. By its adoption the casts are taken of the pages after they have been set up and corrected, and the type is then free for some other work. In so far the printer is benefited. The author reaps his advantage in this way : he may order originally, say a thousand copies to be printed off, which being done, the casts or "plates" are carefully stored away. A demand arises for more copies, and all that is necessary is to lay down the plates on the machine, and print from them 250, 500, 1,000, or any number that may be required. The cost of re-composition is entirely saved, the only additional expense being the comparatively small cost of making the stereotypes.

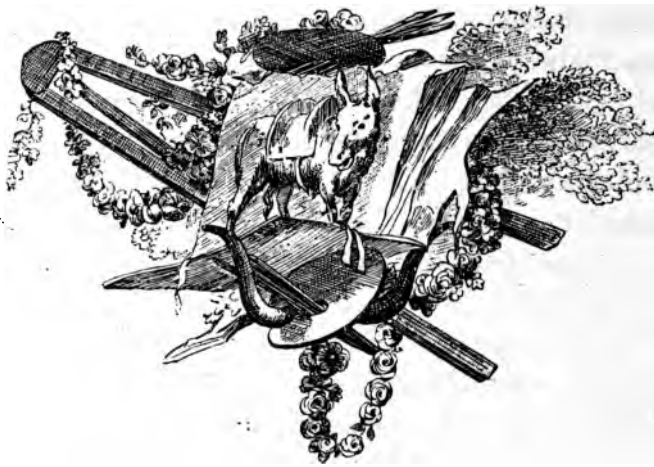
In connexion with this plan is the further advantage that it is not requisite to print a number of copies the demand for which is but problematical. In this way press-work and paper may be saved, and a redundancy of copies avoided, which might neutralise, or, at any rate, materially reduce the profit accruing from the number actually sold.

Further than this, it is to be observed that, possessing plates of a work, the author or proprietor can produce a new edition in much shorter time than would be possible if the type had to be set up afresh. Again, variations from the original text are effectively prevented ; for the copies of the new edition, whenever printed, are absolutely fac-similes of the preceding one.

On the other hand, if there are alterations likely to be required in new editions, stereotyping is not advantageous. A book dealing with current statistics, for example, which must be kept up to date, would have to be re-set for each edition, and the stereotype plates of a directory would obviously be worth only their weight as old metal. But for all books of which mere reproductions with but slight alterations are called for, stereotyping offers substantial advantages.

ELECTROTYPING is also a process whereby plates of pages can be produced, capable of being printed in the ordinary manner. It is more expensive than stereotyping, but is superior to it for certain purposes. The reproduction is much finer, and prints sharper and cleaner, and Electrotyping, rather than Stereotyping, is used for woodcuts and for pages in which woodcuts are introduced. The delicacy of engravings on wood is often such as to cause them to wear down when long numbers are printed off, rendering the print thick and coarse. If electrotyping be adopted, the wood block need never be printed from at all, the plate alone being subjected to the pressure of the machine. If that

should become worn—and many thousands of impressions may be taken from an electrotype without making any perceptible difference—a new plate, exhibiting all the sharpness and beauty of the original, may be taken from the cut. Should any serious accident happen to the cut in the process of printing, the probability is that it would have to be engraved over again; but if the same accident happen to the electrotype there is not much harm done, as recourse may be had to the original, and another electrotype taken at a comparatively trifling expense. Other advantages and disadvantages attaching to Stereotyping as a method of reproduction apply, of course, to Electrotyping.





## CHAPTER XII.

BOOKBINDING—Various Styles in Use—Comparative Expense—Processes of Bookbinding—Folding—Sewing—Rounding—Embellishments.



RENCH publishers nearly always issue their books in paper covers, in order that the purchaser, should he feel disposed, may afterwards have them bound up for his library in the style that suits best his disposition or his purse. In this country quite a different custom prevails. With the exception of pamphlets—and even they have often a substantial wrapper,—books are always bound, or, as it is technically termed, “cased.” Very low-priced books may have only strong boards covered with paper, which is, perhaps, the cheapest style of binding; but, as a rule, any work to have a prospect of success in this country must have a rather less ephemeral cover than one of those to which our foreign neighbours are accustomed.

It becomes therefore a matter for the consideration of the author in what covering or garb his work shall appear before the public. To enable him to obtain an accurate estimate, some acquaintance with the different styles of binding is desirable, if not indispensable.

Every one who has had the care of books knows that the coverings, especially when expense is not the prime consideration, may be rendered very attractive and beautiful. They may be enveloped in russia, morocco, calf, roan, or other

leathers; in vellum or silk, or one of the various materials which modern manufacturing ingenuity has introduced. Such books, however, are not, except very rarely, in the original bindings as they were issued by the publishers. They have been re-bound, and in a particular style, to suit the taste of their owners:

When an entire edition of a book has to be bound, a comparatively inexpensive binding is alone available. Happily, at the present day the art of bookbinding has been brought to such perfection that a cheap, and at the same time strong and elegant, binding can be obtained at a very moderate cost.

For nearly all purposes cloth is the most suitable. It is sufficiently substantial, is quickly applied, and is capable of much ornamentation. A great variety of colours can be had from which to choose. The embellishment may be in gold, in glossy black or coloured inks, or in plain sunken lines. These styles are known respectively as cloth gilt, cloth printed, and blind-blocked.

An inexpensive substitute for leather, called "leatherette," has been introduced within the last few years. It counterfeits russias, moroccos, roans, &c., so closely, that the difference is with difficulty detected. It may be ornamented in almost any style. It must, however, be used with great care, for its wearing qualities are not good; it is very liable to crack in the joints or grooves into which the sides of the cover play; when heavy wear and rough usage, therefore, are anticipated it should not be adopted.

Vegetable parchment forms a cheap and durable covering, and one that may be ornamented in any style, or may even be left bare to imitate the appearance of old volumes. Books with paper wrappers enveloped in parchment—a fashion recently invented in France—have also come into favour in this country.

It is almost impossible for the amateur to acquaint himself with the minute and multitudinous details of the bookbinder's art. He should understand, however, that there is great advantage in consulting an expert, and in employing a large firm possessed of adequate resources for turning out first-class work with taste. If a book be bound in cloth at a small country bookbinder's, it will probably be found that the title and the name of the author are alone printed, the lettering being generally clumsy and ill-arranged. The rest of the cover is frequently left bare and uninviting. Now, if the same book were taken in hand by a large binder, he would probably not only do in a superior manner what the other binder did, but would add certain embellishments, such as lines of gold, flourishes, devices, &c. This he can effect at nearly the same cost, being in possession of stamps or dies for producing those ornaments, and special presses wherewith he can work them upon the cover at the same operation as the lettering.

Great attention has lately been paid by publishers to the style in which they have presented their works to the public, experience having taught them that the success of a book depends in no small degree upon the manner in which it is printed and bound, and the general excellence and tastefulness displayed throughout.

It is not necessary—indeed, often not desirable—to have the whole of an edition bound up on its first publication. A certain number of copies may be “warehoused in quires”; that is, put by in sheets, and afterwards bound when wanted, and in any style for which a preference may be manifested.

A further advantage of resorting to an establishment where this kind of work is done on a large scale, is that it can be turned out with expedition. A sudden demand may spring up for some particular volume, and a firm may not



be able to meet it; before the copies can be bound the demand may have subsided. Bookbinding, to be efficiently done, requires a very considerable plant, and an experienced and efficient staff; in fact, it is now a manufacture of much importance, and one that year by year demands greater and greater mechanical resources.

The publishers of this Guide are prepared to give inclusive estimates for printing and binding complete editions of any extent, or detailed estimates for binding separately from printing.

Following the plan adopted in treating of Printing, we may now append a short *résumé* of the mechanical processes of Bookbinding.

The copies of each sheet, as already explained, are ranged on the counters of the binding-room in successive piles, and these are distinguished according to the signatures.

Folding is frequently done by machinery, but the bulk of the work is still performed by hand. The folder lays on the table before her (girls being now generally employed in such work) the sheet so doubled that the folios rest upon one another with absolute precision, and repeats the folding in accordance with the size of the book, for there will be more folds in an octavo than a quarto, and in a duodecimo than either. The sheets are then "gathered and collated" as previously noted; that is, the folder having kept each signature of the folded sheets together, the different series are laid in a row on a long table in alphabetical order. The gatherer then commences by taking up the sheet that is to be the last in the book, then the next preceding it, and so on, laying down the sheets as it were backwards, until she comes to the title. An ingenious contrivance has been lately introduced in the form of a revolving circular table, whereat a number of gatherers can stand still (instead of walking up

and down as in the former method) and take up a copy of each sheet as the revolving table brings it round to them. The gathered books are now ready to be "col-lated"; that is, each book is looked through from beginning to end, and any mistake made by the "gatherer" is corrected by the "collater." This is a very important duty, for should a sheet be out of its proper place, or two sheets of the same signature by accident be passed on, the book, if bound, would have to be pulled to pieces and rebound.

If the book is to have a common or a spring back, it is now taken to the sawing-machine, which makes several shallow cuts into the folded edges of the paper at the back of the book, as a preliminary to the sewing; but if a flexible back is required, a slight depression is made with an awl to guide the sewer. The book is now ready to be sewn.

The "book-sewer," generally a young woman, sits in front of an upright frame, called a "sewing-press," upon which lines of strong cord are tied perpendicularly at intervals corresponding with the cuts already made in the sheet. The signatures are then taken one by one and laid with their backs so that the upright cord enters the slit or cut. The girl then opens the sheet in the middle, and, with a needle and strong thread, sews the sheet from end to end, passing the thread in the needle securely round the upright twine. The next signature is then laid on, and sewn in the same way, alternating in direction with each sheet, as the sewing must reverse its course, and increasing the strength of the back by doubling alternately from end to end. In the flexible backs the upright twine is allowed to lie on the outside of the sheets, and the sewing is done through the prepared punctures, making a strong cord of sewing upon the outside of the back by the interlacing of the two twines.

When the sewing of one volume is completed, another volume is commenced, until the frame is filled. The books having been sewn and end-papered, they are subjected to the operation of a pressing-machine, or "standing press," to make the book compact previously to the next operation, that of "cutting the edges," which is now done by a guillotine cutting-machine instead of by a "plough knife," directed in a wooden frame, which was formerly used. The edges are accurately trimmed, according to the required margin.

The book is now glued up and "rounded." The back may be pounded with a hammer by hand, so as to round it, as a preliminary to what is termed the "backing." Rounding is now, however, generally done in a machine specially constructed for the purpose. The book is thus prepared for the "backing-machine," which consists of two clamps or jaws, into which the book is placed in such a manner that the back projects above the clamp exactly the distance needed for the joint or groove into which the sides of the cover will play. A heavy roller is then brought down on the back of the book, and worked backwards and forwards, which forces a portion of the side of the book over the jaws of the machine, and produces the joint or groove required.

The back of the book is now glued again, and a piece of muslin is put in, nearly the length of the book, and about three-quarters of an inch wider on each side, which is to hold the book in the case when it is pasted in. The back is once more glued over the muslin, and a lining of brown paper put on for the purpose of strengthening it; the book is then ready to be put into its case.

We need not here go into the details of gilt-edging or marble-edging, as they would unduly extend this short sketch of the successive operations. Suffice it to recount the series

of processes involved in the finishing of a book bound in the manner most common in this country,—that is, “in cloth.”

In a large proportion of the books issued by publishers, the covers are made and completed separately from the volume. These covers are called “cases,” and consist of two pieces of strong millboard, a little larger than the sides of the book; they are cut out by means of a “millboard machine,” which is worked by hand, but in establishments where large quantities are required, another machine, worked by steam power, is used, which cuts them out by means of circular knives, and effects an immense saving of labour. If the boards are required to be what is called “bevelled,” a machine is used by which any width of bevel that may be wanted can be given to the boards. The cloth cover is then well glued and the boards laid on it, a sufficient space being left for inserting a piece of stout brown paper in the middle of the cover, called the “hollow,” the width of the back of the book. A very narrow space between the hollow and the millboards forms a hinge for the boards to work upon. The cover, having been cut half an inch larger all round than the boards, that portion of the cloth is turned down neatly upon the inside, and the cover is then ready for ornamentation.

The embossed figures and embellishments on the back of a cloth case are generally formed by a brass die or “block” fixed in an arming-press, which produces what is called the “blind” ornaments; but when gold lettering or figures are to be added, another process is necessary.

The white of egg, or any viscous transparent substance with similar properties, called “glair,” is applied to that part of the surface which is to be gilt, and gold leaf is afterwards laid on in pieces of sufficient size to embrace the whole ornament. A brass die of the required design is then

placed in an arming-press heated by steam or gas, and the heated die is brought down with force upon the gold leaf. The pressure affixes the gold leaf that is under the die firmly to the cover, and leaves the rest of the gold so loose that it can be wiped away with a slight touch.

The cloth cover is now complete, and it is attached to the book by pasting each of the end papers securely down upon the inside of the cover.





## CHAPTER XIII.

ARRANGEMENTS BETWEEN AUTHOR AND PUBLISHER—Obtaining an Estimate  
— Casting-off — Methods of Publishing — Publishers and Trade  
Commissions.—Distribution of Copies for Review, &c.



HAVING, either unaided or after conference with the publisher, decided as to the form and style of his book, the number to be printed, and the other details referred to in the preceding pages, the author should obtain an estimate of the cost, after which arrangements may be entered into as to the method of publishing, to which reference will be made presently. As he, however, may desire to ascertain beforehand for himself how many pages his work will extend to, we will here explain the system of “casting-off” copy. In order to find the number of pages a manuscript will make when in type, the following is the best and most usual method of proceeding:—

Take any page of a book of the size and style in which the manuscript is to be printed, and count the number of words contained, say, in 20 printed lines. Divide this number by 20, and you arrive at the average number of words in each line. Multiply this average by the number of lines, and you have the number of words in an average page.

Count the number of words in an average folio of the manuscript in a similar manner, multiply it by the number

of folios written, and the result will be the aggregate number of words contained in the entire composition. Divide the latter by the number of words in the printed page, and the result will be the aggregate number of pages the manuscript will make when put into print.

It is sometimes surprising to the uninitiated how close an approximation to the exact number this process gives. Much, of course, depends upon the regularity of the handwriting in the manuscript ; but when additions, in the shape of interlineations and riders ; subtractions, in the shape of erasures and cancels ; and allowances for small type, chapters, &c., are taken into consideration, this method of casting-off may be depended upon.

In regard to the all-important question of Publishing, we cannot do more than enumerate the different kinds of contracts that may be made between the two parties.

It would be as foolish as presumptuous to direct an author as to what he should do with his rights. They are, according to law and to common sense, his own personal property, and the utmost freedom of contract exists in relation to them, as to any other similar kind of estate.

Briefly, however, we may venture to classify the various arrangements that may be made, as follows :—

1. Surrender.—The author sells his manuscript outright to the publisher, who may afterwards print as many editions of it as he thinks beneficial to himself.

2. Partial surrender.—The author sells his rights *only in the first edition*, reserving his power to bring out another edition.

3. Non-surrender.—The author arranges to have his book printed and published for himself, and bears the entire loss or enjoys the entire profit of the transaction, less the publisher's commission of 10 per cent.

• All the other methods of publication are but modifications of these. Thus an author may agree with a publisher to share the profits or losses; in this case the author will usually retain the copyright. On the other hand, the publisher may say, "If you transfer to me the copyright, I will give you a share of the profits." There is another method of publishing, whereby an author secures a certain number of subscriptions for his book, sufficient to indemnify the publisher against loss. Negotiations are then entered into regarding the division of any profits that may arise.

If authors think it desirable to sell their rights to a publisher, they will have to find one disposed to buy them. If they desire to retain their rights, they must take the ordinary business risks of printing and bookbinding. This is perfectly intelligible; so the best advice that can be offered to a young author is to go to a respectable house and open a negotiation on the lines that seem to him most advantageous to his own interests.

The necessary negotiations as to the cost of printing, bookbinding, advertising, &c., having been concluded, the work is "got out." A separate account is made in regard to the preceding items, in order to keep them separate from other following details. The book is duly introduced to the trade, who purchase it at a discount of at least 25 per cent., 13 copies being reckoned as 12. The publisher undertakes the whole trouble of supplying the trade for a commission on the net proceeds (generally of 10 per cent.). In some cases arrangements are made whereby the sums accruing from the sale are set off against the cost of printing, &c.; and where the edition is rapidly sold off, the author has no outlay whatever. Accounts as to sales are rendered periodically; usually at intervals of three or six months. Circumstances vary with each case, and therefore definite details cannot be given; but



any information required in regard to the publication of a manuscript will be readily afforded, without charge, by the publishers of this Manual.

The subject of obtaining the "Opinions of the Press," that is, of reviews of a new book, is a very important one, alike to the experienced as well as to the young author. Upon the verdict of the critics may hang the fate of the work itself, irrespective of its intrinsic merits. There have notoriously been many cases in which a book has been actually condemned by the literary censors, but has found great favour in the eyes of the reading public,—cases in which the critics have prophesied that a work would inevitably fall flat on the market, wherein, on the contrary, the first edition has been eagerly bought up, and even a succession of editions afterwards called for. But these are exceptional cases, and those who possess the longest acquaintance with the publishing business attach probably the greatest weight to the consensus of opinion expressed by the reviewers.

Now, to get a book reviewed it is necessary, first of all, to send it to the reviewers. The largest edition of a book ordinarily printed would not, probably, be more than sufficient for sending one copy to every newspaper and periodical in the kingdom. Hence a selection has to be made of the journals or reviews most likely to accord the desired notice, or whose opinion will most conduce to the interests of the author.

In this matter, again, the experience of the practical publisher is most valuable to the author. When copies cannot be sown broadcast among the press, it is most important from an economical point of view to know exactly to whom they ought to be sent. No one in his senses possibly would send the copy of a new poem to the editor of the *London Gazette* for review, or even a book on theology to

the editor of the *Lancet*. It is easy to dismiss such obvious absurdities as these; yet there are many blunders of the same nature perpetrated every day, as every editor knows full well, and a serious loss is thereby entailed upon authors.

The experienced publisher, on such a subject as this, offers advice and assistance, and saves his client money, time, and disappointment. Arrangements can be made as to the exact number of copies to be set apart out of the edition for distribution for review, and their cost may be ascertained with certainty. These copies are packed and forwarded expeditiously and safely to their proper destinations by the publisher, without giving any trouble whatever to the author himself.

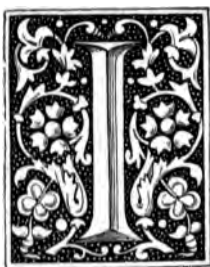
As before remarked, a work properly printed and "got up," and published by a well-established firm, has certainly a better chance of being favourably and fully noticed than one published by an unknown firm and produced in a slipshod fashion.





## CHAPTER XIV.

ADVERTISING NEW BOOKS—Advice thereon—Circulation of Journals—  
Unscrupulous Agents—Publishers' Experience.



NO no department of the comprehensive business of publishing is practical experience of more actual pecuniary value than in connexion with the art of Advertising. Fortunes may be easily squandered through injudicious and ill-considered action in regard to this subject; and, as every one knows, fortunes are, on the other hand, constantly being made by those who are adepts. In regard to new books, instances have been known in which, despite the intrinsic worthlessness of the work itself—despite its complete exposure by the reviewers—it has been made successful commercially by the sheer force of liberal, persistent, and judicious advertising.

As in regard to sending copies for review, so it is not feasible to send advertisements to every paper published; a wise selection must necessarily be made. Here the difficulty comes in; what is this "wise selection"? How can we tell whether or not it is "worth while" to advertise in any one particular periodical, or whether the returns will ever recoup the outlay?

In regard to *number* of circulation, we would caution the inexperienced advertiser that it is no guide at all. A paper having a circulation of ten thousand is not necessarily

five times as useful to the advertiser as one having only two thousand. On the contrary, the latter small circulation may actually be more beneficial than the former large one.

Further than this, even if any system of advertising could be judiciously laid down on the basis of circulation, it is impossible to arrive with certainty at the actual circulation of the various journals. There are exceptions to this. Some of the great daily and weekly papers in the metropolis and in the country publish duly-authenticated certificates, drawn up by accountants, of the exact number of copies they print. But the number of such journals who reveal the secrets of their counting-houses is very few indeed.

It is not to be expected that a publisher will expose his own private business for the benefit of any inquisitive advertiser who, perchance, may intend to advertise only once or twice, or possibly not at all. No other man of business would be expected to do this ; why, then, should the publisher ? Upon this point a technical journal of authority, the *Printing Times and Lithographer*, pertinently remarks :—

“ It is a matter for surprise to us that people should be so persistent in their inquiries as to the circulation of any given journal. The largest circulation does not necessarily imply the greatest benefit to the advertiser ; there are more important factors to be taken into consideration, such as the *prestige* of the advertising medium, and the class of persons among whom it circulates. No one ever dreams of asking the butcher, baker, or grocer with whom he deals to give publicity to the amount of his annual turn-over ; and yet everybody who spends half-a-crown in advertising thinks himself entitled to worm out all such information concerning newspaper proprietors.”

It is worthy of consideration, also, that if the newspaper proprietor did divulge his affairs, it would be most likely to his own positive disadvantage. For cases are known in which unscrupulous agents of certain papers will not hesitate to affirm that the journals they represent enjoy

a circulation double, treble, perhaps quadruple what the real circulation is. The man who told the truth would not be on a ground of equality with his mendacious opponents. Rather than adopt his opponents' tactics by exaggerating his own position, the proprietor of a respectable journal will decline to name any figure. He bases his claims to the support of advertisers on the general character, age, and standing of his publication. The *Times* never makes known its circulation, yet who ever questioned its value as a medium of publicity?

Publishers of experience, notwithstanding this justifiable reticence, can estimate, very closely to the exact truth, the value of most of the advertising media. They do not require to know the number circulated—their test is a more useful one than that. They know whether previous advertising has been remunerative to themselves. That is the real, the only knowledge that gives reliable data. If an advertisement inserted has "paid" previously, one is likely to "pay" again.

Hence the value of the publisher's practical experience. The author who has not had transactions of the kind before cannot apply such a test; he must act in blind faith on the statements of the journal or its often irresponsible agents—which is nearly as sensible a proceeding as investing money on the "selections" of the sporting tipsters and "prophets." A certain sum placed in the hands of a conscientious and experienced publisher for expenditure in advertising often produces ten times as good a result as the same sum spent by an inexperienced author, who frequently gives a long advertisement where a short one is all that is necessary, and perhaps a comparatively costly one to a paper from which not the slightest return can reasonably be expected. The publisher acts on the knowledge he has slowly gained in the

pursuit of his calling, and allocates his orders just where they are likely to be productive of the intended result.

A publisher often knows best how to draw up the most effective style of advertisement ; and the art of writing these announcements is one only to be gained by practice and training, which the author seldom possesses. The mere mechanical detail of sending copies to the selected papers, arranging for payment, ascertaining whether the advertisements have been inserted at the proper times and in the proper places, is also most efficiently attended to by a publisher. In short, there are a host of *minutiæ*, really important in the aggregate, which the prudent author will wisely entrust to experienced hands.

The publishers of this Guide undertake not only the printing, binding, and publication of a book, but the distribution of copies for review, and the expenditure for advertisements of any sum which may be appropriated for that purpose.





## CHAPTER XV.

COPYRIGHTS : THEIR REGISTRATION AND DURATION—Proprietorship—Registration at Stationers' Hall—Presentations of Copies to Public Libraries—Laws relating to Copyright—Copyright in the Colonies—International Copyright.



COPYRIGHT is a subject of material interest to authors, yet it may be said to be generally but imperfectly understood. The Act regulating Copyright is the 5 & 6 Vict., c. 45. The following is a short outline of its general provisions; a more complete synopsis will be found in the subsequent pages.

The term of copyright in a book published during the lifetime of the author lasts *for his natural life and for seven years* after his death; but no copyright can last for *more than forty-two years*. The copyright in a book published after the death of the author lasts for forty-two years from first publication, and is the property of the owner of the manuscript from which it is first published.

If a book be pirated, the remedy is by an action at law.

In regard to the republication in a separate form of articles and writings in periodicals, encyclopædias, &c., there are several important clauses in this Act. An author may make an arrangement with the editor or proprietor of an

encyclopædia, &c., whereby he reserves his copyright in that article. Failing to do so, the copyright belongs to the editor or proprietor who paid for the MS., as if he were the actual author, for a period of twenty-eight years. He may publish the article separately. If, however, he do not republish it, the copyright reverts, after the twenty-eight years, to the actual author. Copyright is in law personal property.

*Registration at Stationers' Hall.*—In order to secure copyright in any work, it must be "registered at Stationers' Hall," where a book is kept for the registration of proprietorships in copyrights. It is open to the inspection of any person on the payment of a fee of one shilling for each entry for which search is made. It is important to observe that non-registration does not invalidate the claim of the proprietor of a copyright, as he may register at any time before bringing his action for piracy. An official copy of any entry will be given by the authorised officer, on payment of five shillings.

On going to Stationers' Hall to register a copyright, the applicant will receive a "Form of requiring Entry of Proprietorship," which he must fill up. It embraces certain particulars, the chief of which are, the title of the book, the name of publisher and place of publication, the name and abode of the proprietor of the copyright, and the date of first publication.

The fee for making the entry in the book of the Stationers' Company is five shillings.

Five copies of every new book, and every new edition of a book, have to be surrendered gratuitously to the Stationers' Company for preservation in the following libraries: the British Museum, the Bodleian at Oxford, the Public Library at Cambridge, the Faculty of Advocates at Edinburgh, and Trinity College, Dublin. It is very seldom that an author



will begrudge a copy of his work to our great national library in the British Museum, to which all literary workers are so much indebted ; but the compulsory presentation to the other libraries is constantly felt to be a hardship. Publishers are liable to a penalty for not sending in the requisite number of copies within a month after they are demanded ; but sometimes it is found to be politic to wait till the demand is actually made. There is always a chance of the publication of a book being overlooked by the officers.

#### LITERARY COPYRIGHT.

The importance of this subject to authors induces us to present the following carefully-compiled epitome of the laws relating to Literary Property. The subject divides itself into three parts :—

1. Copyright in the United Kingdom.
2.       "       the Colonies.
3.       "       Foreign countries ; or, International Copyright.

Premising that all former Acts on this subject were repealed by 5 & 6 Vict., c. 45, it may be stated that the following are the leading provisions now in force bearing upon the point :—

Sec. 3. The term of copyright in any book published in *the lifetime of the author* shall endure for the natural life of such author, and for the further term of seven years, commencing at the time of his death ; provided that, if the said term of seven years shall expire before the end of forty-two years from the first publication of the book, the copyright shall endure for forty-two years. The copyright on any book published *after the death of its author* shall endure for the term of forty-two years from the first publication thereof, and shall be the property of the proprietor of the author's manuscript from which it shall be first published.

5. The Judicial Committee of the Privy Council may license the republication of books which the proprietor refuses to republish after the death of the author.

6. Copies of books and of all subsequent editions must be delivered within one month after publication (if published in London) or within three months (if published elsewhere in the Kingdom) or within twelve months (if published in any of the British dominions).

8. A copy is also to be delivered within a month *after demand* to the offices of the Stationers' Company, for each of the following libraries :—The Bodleian at Oxford, the Public Library at Cambridge, the Faculty of Advocates at Edinburgh, and that of Trinity College, Dublin.

9. Publishers, however, may themselves deliver these copies to the libraries instead of to the Stationers' Company.

10. The penalty for default is, besides the value of a copy of the book, a sum not exceeding £5, as regards each library.

11. A book of registry is to be kept at Stationers' Hall, wherein is registered the proprietorship in copyrights and assignments thereof. It is to be open, at all convenient times, to the inspection of any person, on payment of 1s. for every entry which shall be inspected. The officer of the Company is to give, when required, a copy of any entry, impressed with the stamp of the Company, on payment of the sum of 5s. Such copies are to be taken as *primâ facie* evidence in all legal proceedings of copyright.

12. Making a false entry in the book of registry is a misdemeanour.

14. Persons aggrieved by any entry in the book of registry may apply to a court of law in term, or judge in vacation, who may order such entry to be varied or expunged.

15. The remedy for the piracy of books is by action on the case.

16. In such actions the defendant is to give notice of the objections to the plaintiff's title on which he is to rely.

17. No person except the proprietor shall import into the British Dominions for sale or hire any book first composed within the United Kingdom, and reprinted elsewhere, under penalty of forfeiture thereof, and also of £10 and double value. Books may be seized by officers of Custom or Excise.

18. Copyright in encyclopædias, periodicals, and works published in a series, reviews, and magazines shall belong to the proprietor who paid for the writing of the articles as if he were the actual author thereof, and the term of copyright is the same as is given to the authors of books ;

Except that, in the case of essays or articles forming part of periodicals, they shall after the term of twenty-eight years from the first publication revert to the author for the remainder of the term given by this Act.

Provided always that during the said term of twenty-eight years the said proprietor or publisher shall not publish such articles singly without the consent of the author.

There is a proviso for authors who have reserved the right of publishing their articles in a separate form.

19. Proprietors of periodicals and works published in a series may enter at once at Stationers' Hall, and thereon have the benefit of the whole.

23. Books pirated become the property of the proprietor of the copyright, and may be recovered by action.

24. No proprietor of a copyright can sue or proceed for any infringement, before making due entry in the book of registry; but non-registration does not invalidate the copyright of the proprietor.

25. Copyright is personal property.

The following are the forms of registration :—

*Form of Minute of Consent to be entered at Stationers' Hall.*

We, the undersigned *A.B.*, of \_\_\_\_\_, the Author of a certain Book, intituled *Y.Z.* [or the personal Representative of the Author, as the case may be], and *C.D.* of \_\_\_\_\_, do hereby certify, That we have consented and agreed to accept the Benefits of the Act passed in the Fifth Year of the Reign of Her Majesty Queen Victoria, cap. \_\_\_\_\_, for the Extension of the Term of Copyright therein provided by the said Act, and hereby declare that such extended Term of Copyright therein is the Property of the said *A.B.* or *C.D.*

Dated this \_\_\_\_\_ day of \_\_\_\_\_ 18 \_\_\_\_ .  
 Witness (Signed) *A.B.*  
*C.D.*

To the Registering Officer appointed by the Stationers' Company.

*Form of requiring Entry of Proprietorship.*

I, *A.B.*, of \_\_\_\_\_, do hereby certify, That I am the Proprietor of the Copyright of a Book intituled *Y.Z.*, and I hereby require you to make Entry in the Register Book of the Stationers' Company of my Proprietorship of such Copyright, according to the Particulars underwritten.

Title of Book.	Name of Publisher, and Place of Publication.	Name and Place of Abode of the Proprietor of the Copyright.	Date of First Publication.
<i>Y.Z.</i>		<i>A.B.</i>	

Dated this \_\_\_\_\_ day of \_\_\_\_\_ 18 \_\_\_\_ .  
 Witness, *C.D.* (Signed) *A.B.*

*Original Entry of Proprietorship of Copyright of a Book.*

Time of making the Entry.	Title of Book.	Name of the Publisher and Place of Publication.	Name and Place of Abode of the Proprietor of the Copyright.	Date of First Publication.
	<i>Y.Z.</i>	<i>A.B.</i>	<i>C.D.</i>	

*Form of Concurrence of the Party assigning in any Book previously registered.*

I, *A.B.*, of \_\_\_\_\_, being the Assignor of the Copyright of the Book hereunder described, do hereby require you to make Entry of the Assignment of the Copyright therein.

Title of Book.	Assignor of the Copyright.	Assignee of Copyright.
<i>Y.Z.</i>	<i>A.B.</i>	<i>C.D.</i>

Dated this \_\_\_\_\_ day of \_\_\_\_\_ 18 .  
(Signed) \_\_\_\_\_ *A.B.*

*2. Literary Copyright in the Colonies.*

10 & 11 Vict., c. 95, is "An Act to amend the Law relating to the Protection in the Colonies of Works entitled to Copyright in the United Kingdom." After reciting the provisions of 5 & 6 Vict., c. 45 (already referred to), and 8 & 9 Vict., c. 93 (an Act to regulate the Trade of the British Possessions abroad), it provides that her Majesty may suspend, in certain cases, the prohibitions against the admission of pirated books into the Colonies. This is to be done by an Order in Council, to be published in the *London Gazette*.

*3. International Literary Copyright.*

Her Majesty was, by 7 & 8 Vict., c. 12, sec. 2, invested with a general power to grant copyright to foreigners by Order in Council. That Act provides that it shall be lawful for her Majesty, by any order of her Majesty in Council, to direct that the following works—books, prints, articles of sculpture, and other works of art which shall be first published in any foreign country, the authors, inventors, designers, engravers, and makers thereof—

shall have the privilege of copyright therein during such period as may be defined in such order, but not exceeding the term which they would enjoy were they British authors.

The author, though a British subject, is not entitled in this country to any copyright if his work have been first published abroad.

Foreign authors must observe certain requisities as to registry and deposit of copies necessary to entitle them to copyright.

In regard to Books, there must be registered at Stationers' Hall :—

The title to the copyright.

The name and place of abode of the author or composer.

The name and place of abode of the proprietor of the copyright.

The time and place of the first publication.

If a book be published anonymously, it is sufficient to insert the name of the first publisher only.

In regard to Prints there must be registered : —

The title.

The name and place of abode of the inventor, designer, or engraver.

The name of the proprietor of the copyright.

The time and place of the first publication.

One printed copy (if it have been printed), with all prints and maps relating to it, is to be delivered to the Stationers' Company : also a copy of any subsequent edition. The officer of the Company is to give a receipt for the same, which is to be regarded as proof of the delivery. One month afterwards this copy is to be deposited in the British Museum.

As to books, the same law in general is to apply as if published here.

Articles of a political nature published in foreign newspapers or periodicals may be reproduced or translated here, if the source from which they are taken be acknowledged (sec. 7), provided the author has not reserved the copyright and stated so in a conspicuous part of the periodical.

The provisions of 5 & 6 Vict., c. 45, apply to the entries under this Act, in regard to false entries, making searches, and the delivery of certified copies of entries.

The importation of pirated copies is prohibited by sec. 10 ; but copies may be imported with the consent of the registered proprietor of the copyright or his agent (sec. 10).

A convention for an International Copyright was signed at Paris and presented to Parliament in 1852, on the basis of which an Order in Council was made 10th January, 1852. It recited that after seven days from the date the authors, inventors, designers, engravers, and makers of books, prints, articles of sculpture, dramatic works, musical compositions, and any other

works of literature and the fine arts, which in England would be entitled to copyright, shall have the same privileges of copyright as if they were published first in England, provided :—

Copies have been registered, as in England, within three months after the first publication in France ; or, if the work is in parts, within three months after the publication of the last part.

To secure a copyright in France for works first published in England, every work must be registered at the Bureau de la Librairie of the Ministry of the Interior at Paris, the charge for registration being not more than 6 fr. 25c. The charge for a certificate of registration is not to be more than 6 fr. 25c. ; and a copy of the best edition is to be given for deposit at the National Library in Paris.

In the case of a Newspaper, the first number must be registered within three months after publication, in order to bring it within the provisions of the International Copyright Act.

Conventions have also been made with the following countries :—

Prussia.	Saxe-Coburg-Gotha.
Saxony.	Brunswick.
Saxe-Weimar.	Schwarzburg-Rudolstadt.
Saxe-Meiningen.	Schwarzburg-Sondershausen.
Saxe-Altenburg.	Reuss.

In 1852 an Act, 15 Vict., c. 12, was passed, “to extend and explain the International Copyright Acts, and to explain the Acts relating to copyright in Engravings.” The following are the leading provisions of this Act :—

Sec. 2. Her Majesty may, by Order in Council, direct that the authors of books published in foreign countries may for a limited time prevent unauthorised translations.

3. Thereupon the law of copyright shall extend to prevent such translations.

4. Authors of dramatic compositions may also prevent unauthorised translations.

6. Adaptations to the English stage, however, are not prevented.

12. French translations are protected without further Order in Council.

14. To remove doubt, it is expressly declared that the provisions of the Act last referred to “include prints taken by Lithography or any other mechanical process by which prints or impressions of drawings or designs are capable of being multiplied indefinitely.”

Another Act (38 Vict., c. 12) bearing upon this subject was passed in 1875 ; but it is merely intended to explain the provisions of 15 Vict., c. 12, with regard to dramatic representations.



## APPENDIX.

### I.—LITERARY MISCELLANIES.

#### ANONYMOUS BOOKS, AND HOW THEY ARE DESCRIBED.

**T**HE following vocabulary, compiled from various more or less accessible sources, may be useful to authors who wish to define correctly any degree of anonymity in authorship. It has also a more practical utility, in suggesting the multifarious devices by which the personality of an author may be concealed or disguised, while at the same time different works may be distinguished as proceeding from his pen :—

*Adulterism.*—Name altered or adulterated, as Veyrat (Verat) d'Alembert (Dalembert), de Foe (Defoe).

*Allonym.*—False proper name. Work published in order to mislead or avoid acknowledgment of identity, under the name of some author or person of reputation, but not by him, as Peter Parley (Annual).

*Alphabetism.*—As A. B. C., X. Y. Z.

*Anagram.*—The letters of the name or names arbitrarily inverted, with or without meaning, as d'Erquar (Quérard), de Ravanne (de Varenne), Riand Jhevey (Jean Divry), Yomns (Simon).

*Anonym.*—See Boustrophedon.

*Anonym.*—Book without a name on the title page. Strictly speaking, a book would not be an anonym if the author's name were to be found anywhere in it ; but a book is generally considered anonymous if there is no name on the title-page.

*Apoconym.*—Name deprived of one or more initial letters.

*Apocryphal.*—Book whose author is uncertain.

*Aristonym.*—Title of nobility converted into or used as a proper name.

*Ascetonym.*—The name of a Saint used as a proper name ; Saint Jean (la mère Angélique de) (*i.e.* Angélique d'Arnauld d'Andilly).

*Asterism.*—One or more asterisks or stars used as a name, as  
S \* \* \*

*Autonym.*—Book published with the author's real name.

*Boustrophedon.*—The real name written backwards, as John Dralloc (Collard).

*Cronogram.*—Where the date is expressed by letters.

*Cryptonym.*—Hidden, subterfuge. Applied to authors who disguise or alter their names, but more particularly to those who disguise it by transposing the letters so as to form another name, which is the anagram of the real name.

*Demonym.*—Popular or ordinary qualification or description taken as a proper name, as an amateur, a bibliophile.

*Enigmatic-pseudonym.*—As (Bibliothèque Bibliophilo - Facétieuse, éditée par) les Frères Gébéodé (*i.e.* Gustave Brunet and Octave Delpierre), thus : G [ustave,] é b [runet] é, o [ctave,] d [elpierre] e.

*Geonym.*—Name of country, town, or village ; as an Englishman, a Londoner, de Gembloux (Pierguin).

*Hagionym.*—The name of a saint taken as a proper name.

*Hieronym.*—Sacred name used as a proper name.

*Initialism.*—Only the initials of the real author.

*Ironym.*—Ironical name, as Satyricon (Blondet, D.M.)

*Pharmaconym.*—The name of a substance or material taken for a proper name, as Trognon de chou (cabbage-stump), *i.e.* Barre, dessinateur de Lille.

*Phraseonym.*—A phrase used instead of a proper name, as Ecrlinf (Écrasons l'Infâme), a gentleman of great learning and understanding.

*Phrenonym.*—Moral quality taken for a proper name, as John Search (Archbishop Whately and others have used this phrenonym), Justitia, &c.

*Polynym.*—Work by several authors.

*Prenonym.*—Name taking the place of the family name.

*Pseudandry.*—Woman signing a man's name, as George Sand, or George Eliot.

*Pseudo-initialism.*—False initials, or not the initials of the author's name.

*Pseudojyn.*—Man signing a woman's name.

*Pseudo-titlonym.*—False quality or title, as A Lincolnshire Grazier (T. H. Horne).



*Scenonym.*—Theatrical name of author or actor, as Edmund Falconer (O'Rourke).

*Sideronym.*—Celestial or astronomical name.

*Stigmonym.*—Dots instead of name.

*Syncopeism.*—Name deprived of several letters.

*Telonism.*—The terminal letters of the real name, as N. S. (John Anstis).

*Titlonym.*—Quality or title taken, instead of a proper name, as An Academician, &c.

*Translationym.*—A translation of the real name, as Books Nabonag ("Books" is a translation, and "Nabonag" an anagram), *i.e.*, Le Comte Georges Libri Bagnano G. Forrest (Rev. J. G. Wood).

## II.—BIBLIOGRAPHICAL INDICATIONS.

HOW TO ASCERTAIN WHAT WORKS HAVE BEEN PUBLISHED ON ANY GIVEN SUBJECT.



E may close this Manual with some bibliographical information intended to serve a double object :—

I. As a guide to the selection of a title, and the avoidance of one that has already been appropriated.

II. As a means of ascertaining what books have already been published on any given subject. It not unfrequently happens that an author when just about committing to press an original work, discovers, perhaps accidentally, that his subject has already been treated, perhaps on the same lines that he has independently adopted. Previous writers may also help him to information which it is his duty to examine or acknowledge, and an ignorance of their researches may lay him open to the censure of the critics. One of the chief uses of Bibliography is to show what books have been written on different branches of study ; and it is most advisable that every author should be acquainted with the principles of the science, at least to the extent of being able to ascertain what previous workers have accomplished in his own department of investigation.

If there were in existence a universal catalogue of all the books that have been issued from the press since the invention of printing, about the year 1450, and if that catalogue were classified, according

to the contents of the books themselves, it would not be a very difficult task to ascertain what has been written and published on any particular subject. But no such general catalogue has ever been compiled, and probably to compile one now would be impracticable.

This want is not supplied by the catalogue of any one of the great libraries throughout the world, and if it were possible to collate together all the catalogues that have been drawn up of all the different libraries, the desideratum would still remain. No one library contains a copy of every book in existence, and it is often necessary to visit libraries in different countries if the whole of the works of certain authors have to be consulted. The catalogues of the principal collections of books, again, are not classified. They are generally arranged according to an alphabetical, sometimes a chronological system, which would require an examination of every single item to ascertain exhaustively what books are there assembled together on any particular subject.

The splendid catalogue of a library such as that of the British Museum affords little assistance to any one desirous of knowing what has been written in any department of literature. The titles of the books, are arranged, as a rule, under the names of the authors, not according to their subjects, unless, in comparatively rare instances, wherein the principal or first word of the title-page of an anonymous work gives a clue to the nature of its contents. To find out all the books, for instance, on a given art or science, would necessitate the reading through of several hundreds of folio volumes of catalogues, each containing many thousands of entries—an undertaking which would almost occupy an average lifetime.

To supply this want is the province of Bibliography—the science of books. The Bibliographer not only describes but catalogues books, and a Bibliography of any subject is, or ought to be, a complete list, so far as is attainable, of the books that have been written upon that subject. Bibliographies, in short, stand in the same relation to books in general as Indexes do to the contents of particular books.

Bibliography in the abstract has a much wider range, however, than this. The *βιβλιογραφος* of the Greeks, like the *librarii* of the Romans, were mere copyists. The word *bibliographie* was first used in France to signify skill in deciphering and judging of ancient manuscripts. The present signification dates only from about the

middle of the last century, and the first book of a character to which the word would now be applied was De Bure's *Bibliographie Instructive*, published in 1763-83. The author did not probably altogether contemplate this alteration in the meaning of the term. He included, for convenience sake, information which had become of importance, owing to the growth of libraries and a vastly increased commerce in books. It has been customary since that time to apply to the description and classification of printed books the French word *Bibliographie*, or the English word *Bibliography*.

A distinction is frequently made between Pure and Applied Bibliography. The former considers books by themselves, and aims merely at showing what has been written, while the latter regards books according to their character and contents.

For general lists of Bibliographies, the following works should first of all be consulted :—

- GUILD (R. A.). Librarian's Manual: a list of bibliographical works, &c. New York: 1858. 4to.
- NAMUR (P.). Bibliographie paléographico-diplomatique-bibliologique générale. Liège: 1838. 2 vols. 8vo.
- PEIGNOT (Étienne Gabriel). Répertoire bibliographique universel. Paris: 1812. 8vo.
- PETZOLDT (Julius). Bibliotheca bibliographica. Leipzig: 1866. 8vo.
- POWER (J.). Handy Book about Books. London: 1870. 8vo.
- SABIN (Joseph). Bibliography of Bibliography; or, a Handy Book about Books which relate to Books. New York and London: 1877. 8vo.
- HANDBOOK OF BIBLIOGRAPHIES, Classified Catalogues, and Indexes, placed in the Reading-room of the British Museum for Reference. Printed by order of the Trustees. 1881. 8vo. [An invaluable guide.]
- ALLIBONE (S. A.). A Critical Dictionary of English Literature and British and American Authors, living and deceased, from the earliest accounts to the middle of the Nineteenth Century. 3 vols. 8vo. Philadelphia: 1859-71.
- WATT (Robert), M.D. Bibliotheca Britannica; or, a General Index to British and Foreign Literature. In two parts, Authors and Subjects. 4 vols. Edinburgh: 1824. 4to.

"The account given of British writers and their works is universal, embracing every description of authors, and every branch of knowledge and literature. What has been admitted of foreign publications, though selective, forms a very considerable and valuable portion of the work; and as none of note have been purposely omitted, the BIBLIOTHECA BRITANNICA may be considered as a universal catalogue of all the authors with which this country is acquainted, whether of its own or of the Continent."—*Extract from the Preface.*

LOWNDES (W. T.). *The Bibliographer's Manual of English Literature* : an account of Rare, Valuable, and Useful Books, with bibliographical and critical notices, and the prices at which various copies have been sold. New edition, enlarged by H. G. Bohn. 4 vols. 8vo. 1869.

CLARKE (Adam). *A Bibliographical Dictionary* . . . . of the most Curious, Scarce, Useful, and Important Books in all Departments of Literature . . . . [By Adam Clarke.] 6 vols. Liverpool and Manchester: 1802-4. 12mo.

— The *Bibliographical Miscellany*, containing : 1. An Account of the English Translations of all the Greek and Roman Classics, and Ecclesiastical Writers . . . 2. An Extensive List of Arabic and Persian Grammars, Lexicons, and Elementary Treatises . . . \* \* \* [By A. Clarke.] 2 vols. London: 1806. 12mo. Two copies. Vol. II. contains :—

1. Remarks on the Origin of Language and Alphabetical Characters.
2. History of the Origin of Printing.
3. The Introduction and Perfection of the Art in Italy.
4. A Catalogue of Authors and works on Bibliography.
5. An alphabetical list of all the towns where printing was carried on in the Fifteenth Century, with the title of the first book printed in each place.
6. An Essay on Bibliography.
7. Several bibliographical systems, teaching the proper method of arranging books in a large library.
8. A complete table of the Olympiads.
9. The Roman Calendar.
10. The Hijrah or Mohammedan Æra.
11. Tables of the Khalifs, Kings of Persia, &c., from Mohammed to the present time.

In 1545 CONRAD GESNER published at Zurich, in a folio volume, his *Bibliotheca Universalis*, which contained a description of all the books in the Hebrew, Greek, and Latin languages, concerning which the compiler could obtain any information. The restriction as to language of course prevented it fulfilling its intention of being universal, but the three mentioned were almost the only ones employed in Gesner's time by men of learning; so his work may be regarded as a pretty complete account of the state of printed literature as it then existed.

*Book Collector's Handbook.* London: 1843.

*Guide to the Choice of Books.* London: 1833.

PUTNAM (G.). *Bookbuyer's Manual, and Supplement.* New York: [1849?]-1852. 2 vols.

STEVENS (H.). *My English Library.* London: 1853

## III.—GENERAL AND MISCELLANEOUS WORKS.



THE following list of general and miscellaneous books will be found extremely useful to the author. Many of them give outlines of all the published literature on different subjects, with critical opinions as to the value of the several works cited; besides affording various hints as to the art of authorship and criticism.

AUNGerville DE BURY (R.). *Philobiblon*. First American edition, with English translation of J. B. Inglis. Edited by S. Hand. Albany: 1861. 8vo.

BARBIER (A. A.) and DESESSARTS (N.). *Nouvelle bibliothèque d'un homme de goût*. Paris: 1808-10. 5 vols. 8vo.

BAUER (J. J.). *Bibliotheca librorum rariorum universalis*. Nürnberg: 1770-72. 4 vols. 8vo.

——— *Supplement*. Nürnberg: 1774-91. 3 vols. 8vo.

BELOE (W.). *Anecdotes of Literature and Scarce Books*. London: 1807-12. 6 vols. 8vo.

BOULARD (S.). *Traité élémentaire de Bibliographie*. Paris: 1804. 8vo.

BRUNET (Jacques Charles). *Manuel du Libraire*.

——— Same. *Seconde édition*. Paris: 1814. 4 vols. 8vo.

——— Same. *Quatrième édition*. Paris: 1842-44. 5 vols. 8vo.

——— Same. *Cinquième édition*. Paris: 1860-65. 6 vols. 8vo.

——— Same. *Redigé par une Société des Bibliographes Belges*. Bruxelles: 1838-39. 4 vols. 8vo.

——— *Nouvelles recherches bibliographiques*. Paris: 1834. 3 vols. 8vo.

BRUNET (P. Gustave). *Dictionnaire de Bibliologie Catholique*. Paris, Migne: 1860. 8vo.

——— *Imprimeurs imaginaires et libraires supposés*. Paris: 1866. 8vo.

BURE (G. F. de). *Bibliographie instructive*. Paris: 1763-83. 10 vols. 8vo.

CONTENTS.—Vol. I., Théologie; II., Jurisprudence, Science, et Arts; III., IV., Belles Lettres; V.-VII., Histoire; VIII.-IX., Catalogue des livres de L. J. Gaignat; X., Livres anonymes.

NOTE.—With these is generally joined the “Catalogue des livres de M. le duc de la Vallière,” par G. de Bure, in 3 vols.

- BURTON (J. H.). *The Book Hunter*. Edinburgh : 1862. 12mo.  
A new edition is in preparation.
- CAILLOT (A.). *Voyage autour de ma Bibliothèque*. Paris : 1809. 3 vols. 12mo.
- CLÉMENT (D.). *Bibliothèque curieuse, historique, et critique, ou Catalogue raisonné de livres difficiles à trouver*. Göttingen : 1750-60. 9 vols. 4to.
- DARLING (J.). *Cyclopædia bibliographica*. London : 1854-59. 3 vols. 8vo.
- DIBDIN (Thomas Frognall). *Bibliographical Tour in France and Germany*. Second edition. London : 1829. 3 vols. 8vo.
- *Bibliomania*. London : 1809. 8vo.
- *Same*. [Second edition.] London : 1811. 8vo.
- *Bibliophobia*. London : 1832. 8vo.
- *Library Companion, or Young Man's Guide . . . in the Choice of a Library*. London : 1824. 2 vols. 8vo.
- DUCLOS (l'Abbé) and CAILLEAU (A. C.). *Dictionnaire bibliographique, historique, et critique des livres rares, précieux, etc.* Paris : 1790. 3 vols. 8vo.
- *Same*. Tome 4. *Supplément* [par J. C. Brunet]. Paris : 1802. 8vo.
- EBERT (F. A.). *Allgemeines bibliographisches Lexikon*. Leipzig : 1821-30. 2 vols. 4to.
- *English*. *General bibliographical Dictionary*. Oxford : 1837. 4 vols. 8vo.
- FABRICIUS (J.). *Historia bibliothecæ Fabricianæ*. Wolfenbürg : 1717-24. 6 vols. 4to.
- FERWERDA (A.). *Algemeene naam-lyst van boeken, met de pryzen*. Leeuwarden [1771-78?] 24 vols. 8vo.
- NOTE.—The French part in 4 vols. is entitled *Catalogue* ; the Latin part, in 16 vols., is entitled *Catalogus*. There is also a "Register van alle rare latynsche boeken in folio," in 1 vol.
- FOURNIER (F. J.). *Nouveau dictionnaire portatif de bibliographie*. Seconde édition. Paris : 1809. 8vo.
- FREYTAG (F. G.). *Adparatus litterarius ubi libri rari [vel] antique rec.* Lipsiæ : 1752-55. 3 vols. 8vo.
- FRIEDLANDER (J.). *Plan of a Bibliography*. In *Smithsonian Institute Reports*. 1858.
- G. (L. F. A.). *Catalogue de la Bibliothèque d'un amateur*. Bruxelles : 1823. 2 vols. 8vo.

- GEORGI (T.). Allgemeines europäisches Bücherlexicon. [1500]–1739. Leipzig : 1742. 4 vols. Folio.
- 5er Theil. Die Französischen Auctores. Leipzig : 1753. Folio. 1es–3es. Suppl. bis 1757. Leipzig : 1758. 3 vols. Folio.
- GRAESSE (J. G. T.). Lehrbuch einer allgem. Litterär-geschichte. Dresden und Leipzig : 1837–59. 4 vols. in 2 parts. 8vo.
- Trésor de livres rares et précieux : nouveau dictionnaire bibliographique. Dresden : 1859–69. 7 vols. 4to.
- HARTLEY (J.). Catalogus universalis librorum. Londini : 1699. 5 vols. 8vo.
- HORNE (Thomas Hartwell). Introduction to the Study of Bibliography. London : 1814. 2 vols. 8vo.
- JANIN (J.). Le Livre. Paris : 1870. 8vo.
- JOECHER (C. G.). Allgemeines Gelehrten-Lexicon. Leipzig : 1750–51. 4 vols. 4to.
- KOENIG (G. M.). Bibliotheca vetus et nova. Altdorfi : 1678. Folio.
- LALANNE (M. L. C.). Curiosités bibliographiques. Paris : 1857. 16mo.
- LESLEY (J. P.). On the Classification of Books. (In Smithsonian Institute Report, 1862.)
- LOS RIOS (F. de). Bibliographie instructive, ou Notice de livres rares, etc. Avignon : 1777. 8vo.
- MERRYWEATHER (F. S.). Bibliomania in the Middle Ages. London : 1849. 16mo.
- MORHOF (D. G.). Polyhistor : sive, De Notitia auctorum et rerum commentarii. Ed. 2a. Lubecæ : 1695–98. 2 vols. 4to.
- Polyhistor literarius philosophicus et practicus ; cum accessiones J. Frickii et J. J. Molleri ; [cum] præf., etc., J. A. Fabricii. Lubecæ : 1732. 2 vols. 4to.
- NAMUR (P.). Projet d'un nouveau système bibliographique des connaissances humaines. Bruxelles : 1839. 8vo.
- NICERON (J. P.). Mémoires pour servir à l'histoire des hommes illustres dans la république des lettres, avec un catalogue raisonné de leurs ouvrages. Paris : 1729–41. 43 vols. 12mo.

- OSMONT (J. B. L.). Dictionnaire typographique, historique, et critique des livres rares. Paris : 1768. 2 vols. 8vo.
- PEIGNOT (Étienne Gabriel). Dictionnaire raisonné de Bibliologie. Paris : 1802-4. 2 vols. and supplement 1 vol. 8vo.
- PEIGNOT (Étienne Gabriel). Manuel de Bibliophile ; ou, Traité du choix des livres. Dijon : 1833. 2 vols. 8vo.
- Répertoire de Bibliographies spéciales. Paris : 1810. 8vo.
- QUÉRARD (J. M.). De la Bibliographie générale au 19e siècle, lettre à J. C. Brunet. Paris : 1863. 8vo.
- RENOUARD (A. A.). Catalogue de la Bibliothèque d'un amateur. Bruxelles : 1823. 2 vols. 8vo.
- SARMIENTO (M.). Catalogo para una libreria de 3 ó 4000 libros. (M. Valladares (A.) semanario erudito, vol. 5. 1787.)
- SAXE (C.). Onomasticon literarium, sive nomenclator historico-criticus. Ed. alt. Traj. a R. 1775-1803. 8 vols. 8vo.  
NOTE.—The Index is in vol. 7.
- SAXE (C.). Onomastici literarii epitome. Traj. a R. 1792. 8vo.
- SCHELHORN (J. G.). Notitia libri rarissimi sub ipsis typographiæ primordiis (in his Amæn. lit., vol. 1., 1726). Diss. de rarioribus, et variis raritatis eorum causis (in vols. 2, 5). Commentatio de libris combustis (in vol. 7). De variis pænis in libros statutis (in vol. 8). Diss. de libris publica auctoritate combustis (in vols. 8, 9).
- STRUVE (B. G.). Introductio in notitiam rei literariæ [6a edition] cura J. C. Fischeri. Francof. et Lips : 1754. 8vo.
- SWAINSON (W.). Bibliography, biography, and taxidermy. London : 1840. 16mo.
- TAYLOR (J.). History of the transmission of ancient books to modern times, with the historical proof. New ed. London : 1859. 8vo.
- TRICOTEL (E.). Variétés bibliographiques. Paris : 1863. 12mo.
- VOGT (J.). Catalogus historico-criticus librorum rariorum. 4a edit. Hamburgi, 1735. 8vo.
- WITTE (H.). Diarium biographicum, scriptores, sec. xvii. Gedani : 1688. 4to.



## IV.—BIBLIOGRAPHIES OF VARIOUS COUNTRIES.

**T**HE titles of *new* books published for the most part since the appearance of the Bibliographies previously enumerated, are to be found in the literary periodicals of the various countries, of which the following is a list:—

ENGLISH LITERATURE.—“The English Catalogue of Books,” published from January, 1835, to January, 1863, comprising the contents of the “London” and the “British” Catalogues, and the principal works published in the United States of America and Continental Europe, with the dates of publication, in addition to the size, price, edition, and publisher’s name. Compiled by Sampson Low. London, 1864. 8vo. (In progress.)

FRENCH.—The best bibliographies are those of Peignot, Brunet, Bourquelot, Louandre, and Quérard. French literature has been catalogued since 1811, in the “Bibliographie de la France.”

GERMAN books, published since 1700, are given in “Allgemeines Bücherlexicon,” of W. Heinsius, in alphabetical order (vols. 1-xvi., 1812-1869). Ersch gave a list of those published since 1750 in his “Handbook of German Literature” (1845-1849). In Leipsic a trade catalogue is published semi-annually, as well as Heinrich’s “Verzeichneiss,” and the monthly “Allgemeine Bibliographie” of Brockhaus, comprising the most important works of every nation. For earlier titles see the works of Hain and Panzer.

BELGIAN literature has been catalogued since 1838 in the “Bibliographie de la Belgique.” Earlier works may be found in the bibliography of Foppens.

ITALIAN literature has been catalogued since 1861 in the “Bibliographia Italiana.”

DUTCH literature has been catalogued since 1854 in the “Nederlandsche Bibliographia.”

SPANISH literature has been catalogued since 1860 in the “Boletín Bibliográfico Español.”

RUSSIAN literature is catalogued in the monthly magazine, “Russkaja Bibliografija.”

DANISH, SWEDISH, HEBREW, GREEK, and POLISH catalogues are also annually published. The early literature of Denmark has been catalogued by Nyerup and Kraft.

AMERICAN LITERATURE.—New books published in the United States are given in the "Literary Gazette," Philadelphia. Trübner's "American and Oriental Literary Record," London, monthly since 1865, gives a list of the most important works published in America, China, and India. Other American Bibliographers are Allibone, Bartlett, Duyckinck, Rich, and Stevens.

### V.—AMERICAN NOMENCLATURE.

IN America the sizes of books are generally designated as follows :—

F	. . .	folio	. . .	over 30 centimètres high.
Q	. . .	4to	. . .	under 30 centimètres high.
O	. . .	8vo	. . .	" 25 "
D	. . .	12mo	. . .	" 20 "
S	. . .	16mo	. . .	" 17½ "
J	. . .	24mo	. . .	" 15 "
Tt	. . .	32mo	. . .	" 12½ "
Fe	. . .	48mo	. . .	" 10 "
Sq.	. . .	} designate	{ square oblong narrow	} books of those heights.
Obl.	. . .			
Nar.	. . .			

In America, as here, unfortunately, no universal standard prevails, and the catalogues of the great libraries exhibit various discrepancies in the size-notation adopted. The whole subject is being considered by committees of the American and English Library Associations respectively.



## ORIENTAL AND OTHER TYPES.

ARABIC.

كَيْفَ يَسْمَعُ مِنْهُ إِنْسَانٌ لِسَانَهُ الَّذِي فِيهِ وَالِدَانَا

HINDOOSTANEE, with Points, with the modifications necessary to adapt it for the Turkish, Persian, Malay, and Pouchtoo Languages.

اَبِ جَانِ مادرِ ميري جانِ تُجّهِ پرِ قُرْبَانِ هُوَجِيُو مَيْنِ اِبْنِي تَيْنِ تُجّهِ پرِ صَدْتِي

SANSKRIT. No. 1.

ब्राह्मण ने राजा को आकर आसीस दी कि धर्म लाभ हो और बुद्ध

SANSKRIT. No. 2.

तर्हि वयं प्रत्येकशः स्वस्वजन्मदेशीयभाषाभिः कथा एतेषां

BENGALÉE.

ওবে আমরা প্রত্যেকে জন আপনাদের জন্মদেশীয় ভাষাতে

COPTIC.

ⲟⲩⲟⲩ ⲡⲱⲥ ⲁⲛⲟⲛ ⲧⲉⲛⲱⲧⲉⲙ ⲡⲟⲩⲁⲓ ⲡⲟⲩⲁⲓ ⲙⲉⲙⲟⲛ ⲉⲛ

TAMIL.

நமது சேண்டலபுதருட்குண்டிலைய-வ சுகுண்டேசு,

ARMENIAN.

Եւ զհարդ լսեմք ձեր յիւսարանչիւղ բարբառս ձեր յորոսմ

HEBREW.

אִכְּכָּ שְׁמַעְנוּ אִישׁ אִישׁ מִמֶּנּוּ לְשׁוֹן מוֹלַדְתּוֹ ;

RUSSIAN.

Какъ же мы слышимъ ихъ гово-

GREEK.

Τίς ἄρα ἐστὶν ὁ πιστὸς δοῦλος καὶ φρόνιμος, ὃν κατέστησεν ὁ κύριος αὐτοῦ ἐπὶ τῆς θεραπείας αὐτοῦ τοῦ διδόναι αὐτοῖς τὴν τροφήν ἐν καιρῷ ;

SAXON. "The Lord's Prayer (700)."

fader vren þu arð in þeornar, rie gehalgub Noma ðin to cýmeð nic ðin. rie fillo ðin ruæ iſ in þeorne 7 in Eorðā. Ðlaſ uferne oſennyrlic rel uſ to ðægz 7 forgez uſ rcýlða urna ruæ pe forgezfon Scýlgum urnum And ne inleað uſið in Forþunge Ah gefnigurich ffrom Yfle.



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